

The School BAND AND ORCHESTRA Musician

JUNE
1930



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Official Publication of
The National School Band & Orchestra Ass'n

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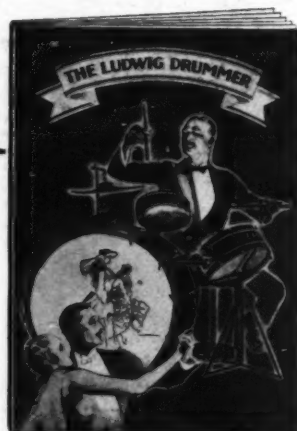
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"We Are Making America Musical"

Number 9 of a Series of Photographs



WILLIAM W. NORTON

General Chairman of the Flint Community Music Association.

Read on page 43 how Flint took care of the National Band Contestants.

The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

EXECUTIVE and EDITORIAL OFFICES

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CONTENTS

JUNE, 1930

Vol. 1

Number 9

| | Page |
|---|------|
| "We Are Making America Musical" | 2 |
| The Editor's Page | 5 |
| It Was the Most Inspiring Musical Episode of All Time | 6 |
| The Happy Little Rich Boy, Felix Mendelssohn, by Edith Rhetts .. | 12 |
| When America's Best School Orchestras Tuned Up at Lincoln, by Leona Kay | 16 |
| Oh! I Love the Life o' the Major, by Mabel Langton | 20 |
| Do Girls Make the Best Saxophonists? | 22 |
| Just Among Ourselves | 26 |
| What Are You Doing This Summer, by Arthur Olaf Andersen .. | 28 |
| 57 Red Shirts and 57 Musicians Make a Prize Winning Band, by Octavius A. Ude | 29 |
| The Little Music Master's Classroom | 30 |
| The Boy Musician Who Climbed to the Top, by Clay Smith | 31 |
| Let Your Voice Ring Out, by Frantz Proschowski | 34 |
| It Is to Laugh | 35 |
| Hints on How Bach Should Be Played, by Theodora Troendle .. | 36 |

The Little Music Master's Classroom

"NO more pencils, no more books." Just loafing, and tennis, swimming, and golf, long hikes in the country and lots of time to read, and do the things you want to do.

THE SCHOOL MUSICIAN is going to have a vacation, too, but we plan to spend most of the time thinking up things to help make the next issue—the September one and all those after that, so interesting that you'll want to read it from "kiver to kiver."

Should you think of a new feature that you would like to see in the magazine in the fall, or anything that we ran this year that you think should have been left out, scribble a note to us. Also, if you happen to be in Chicago anytime during the summer, drop up and see us. To all of you, A Very Happy Vacation!

Now for the last "lesson." We know that no one is particularly anxious to delve down into the complications of some difficult phase of music, so we are giving you this month a resume of several opera's, which we can guarantee you are interesting reading.

However, if you think you are quite well enough informed on this subject, see if you can answer the following questions:

What opera has been sung more often than any other five combined?

What is the fate of Aida in Verdi's opera of that name?

In what opera is a Japanese girl in love with an American naval officer?

Now turn to page 30 and see if you guessed right.

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The Editor's Page

When the North Wind Howls

IS there anything in the whole realm of education that a boy or girl really likes as much as the study of instrumental music. Every day, it seems, we come upon new proofs that music belongs to us while we are young and if we seek and find it during our school years it will remain our joyful companion throughout the mature years of life. As boys and girls there are no obstacles too great to be overcome in the pursuit of music. Take for example the sincerity of those boys in Bates County, Michigan. And if a band practice period ever seems a burden to you just think of those fellows who had to be on the job at eight o'clock in the morning and were there regularly even though the mercury often dropped as low as forty below zero. That is the kind of stuff that success is made of.

One of the A B C's of Music

HOW did you come out in your sight-reading contest? It may be that you are one who does not appreciate the importance of this new chapter in the contest program. After all, it must be remembered that the ideals and purposes of instrumental instruction in the schools are not to win a trophy with which to decorate the schoolroom but to learn music and to be able to read music is part of the process of learning to understand and appreciate and enjoy it. "Ninety per cent of the failures of boys who come to us from the school bands and orchestras and try out for our college band is due to the inability to read music rapidly and accurately," says

A. Austin Harding, Director of Band at the University of Illinois, Urbana. So you see that the practice of sight-reading is one of the things that the student has been inclined to neglect. In other words, the band or orchestra musician who plays, like a robot, music that he cannot read is only half a musician and is cheating both himself and his audience. Learn to read music as consciously as you learn to read English.

Is the Violin Your Aim?

THOSE who are ambitious to master the violin are admonished by Victor J. Grabel to foundation that study on a thorough knowledge of the oboe. Mr. Grabel is of the opinion that no other instrument will develop the tonal ear quite like the oboe and he recommends graduating from the oboe to the flute and then to other reed instruments. Thus, a foundation for the violin is established and progress will not only be more rapid but much more to the liking of the student.

Master Those Drum Sticks

DRUMMERS and cymbal players brush up on your beating. Captain Charles O'Neill says that careless drum and cymbal players are responsible for more minus marks in the band contest than is any other single group of instruments. The drum is one of the most important instruments in the band. Learn to beat it, not only with mathematical accuracy as to time, but likewise as to accent. Let every drummer strive to be an asset rather than a liability to his band in the next contest.

The School Musician Becomes the Official Publication of the National School Band and Orchestra Ass'n

EVIDENCE of growth, strength and power! Now the National School Band and Orchestra Association rises to declare itself an entity in this grand and glorious scheme of instrumental school music. The clan has found its voice, and as a medium of expressing itself has adopted as its very own, **THE SCHOOL MUSICIAN**.

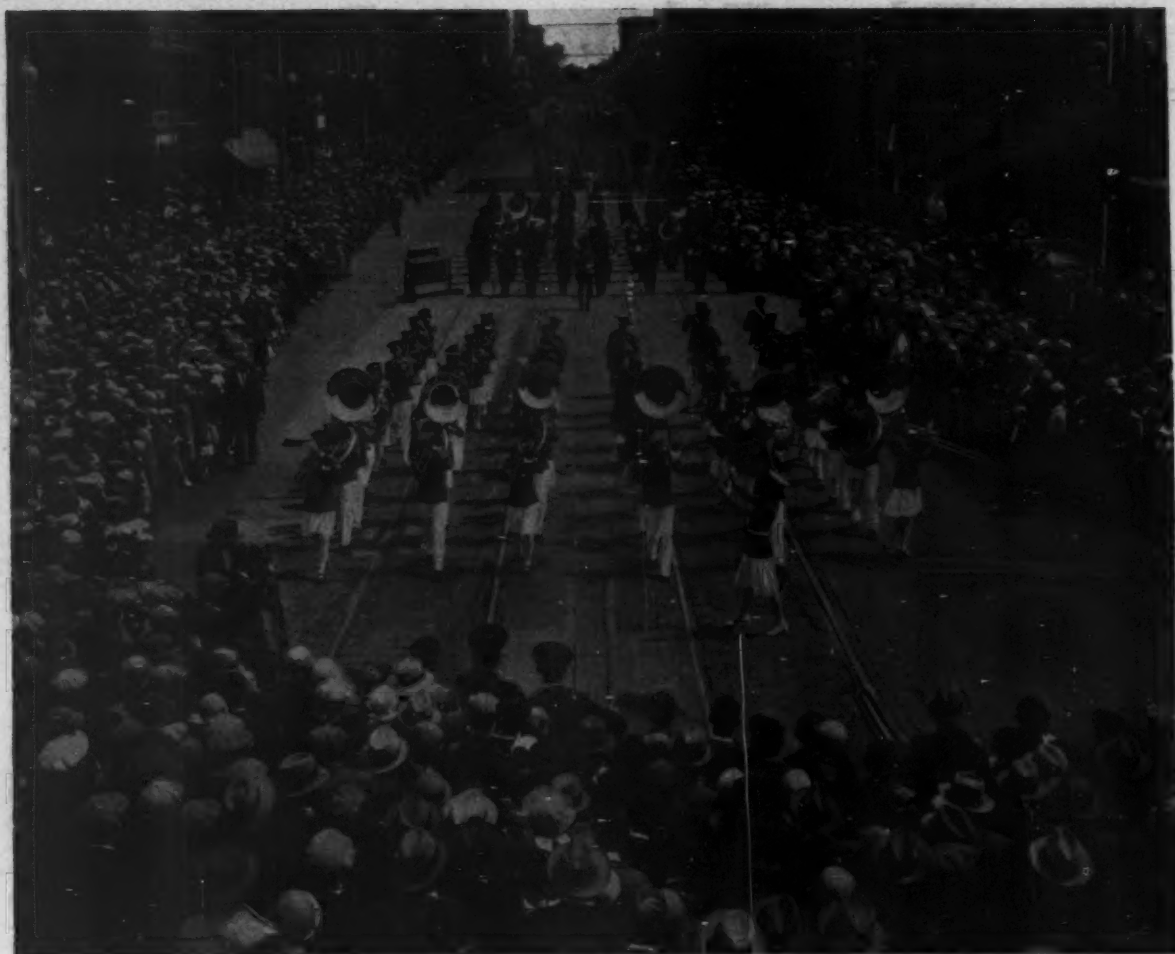
At the annual meeting of the association, band division, at Flint, Michigan, May 24, 1930, a resolution was presented and unanimously adopted to increase the annual membership fee to One Dollar; the new membership to include the magazine as an integral part of that membership.

This move was prompted first by the desire of the association members to have a magazine that it could call its own and second by the practical necessity for greatly increased funds in order to provide prizes and to take care of the multiplied costs of increasing contest activity. The introduction and growth of solo and group contests represent one of the acute causes of this increased expense. A large

part of the new One Dollar membership fee goes to the defrayment of this increased expense. The remainder, of course, covers the cost of publishing the association magazine.

At the association meeting at Lincoln, Nebraska, the resolution was presented to the orchestra group and unanimously ratified. Enthusiasm ran high at both of these meetings and it was quite apparent that all members present were highly in favor of this increased association activity which means so much to the instrumental school music movement.

It is important that every student of instrumental music, in the schools, identify himself or herself with the National School Band and Orchestra Association at once. Application for membership may be made direct to your supervisor or to the Chicago office of the association in Room 2900, 230 North Michigan Blvd., Chicago, Illinois. All memberships received before July 1 will carry through the entire school years of 1930-1931. May every school strive for a 100% membership throughout its entire instrumental classes.



Note the girl drum major with this nattily dressed band from West Technical High School, Cleveland, Ohio, winner of sixth place in the National contest.

It Was the Most Inspiring Musical Episode of all Time

HAILED as the most spectacular event in musical history in America, the Sixth Annual National School Band Contest came to a glorious close at Flint, Mich., May 24th, when Sousa led 42 bands in a mammoth concert before 75,000 spectators.

This grand parade and march, conducted by the world's foremost band master was by far the most thrilling event of the entire four-day contest. The 42 bands, comprising 3,500 youthful musicians played as one unit, in perfect time.

Atwood Stadium was a gorgeous spectacle with the gaily costumed perfectly lined-up bands with their brass instruments glittering in the light of a waning sun.

The stadium was filled to overflow-

ing, and huge crowds jammed the streets and sidewalks for blocks around trying to get a glimpse of the musicians. This event was a grand climax to the contests which literally

overwhelmed Flint, Mich., with surprises because of their quality and size.

Previously in the week, preliminary and final contests in Class A, B, and C

By an Eye and Ear Witness

bands had been creating due enthusiasm. Fifteen states were represented by 44 bands.

Class A Results

Senn High School, of Chicago, for the second consecutive year, won first place in the Class A section, with Joliet Township High School, of Joliet, Ill., winners of the National Contests in 1926-7-8, a very close second. Hammond (Ind.) High School band scored a fine third; Central High School of Flint took fourth; Glenville High School of Cleveland, fifth and West Tech. High School of Cleveland, sixth.

Class B

In the Class B competition, Hobart, Ind., took first; Lansing Vocational School of Lansing, Mich., second; Belvidere, Ill., third; Waupun, Wisc., fourth and Mooseheart, Ill., fifth.

Class C

The Class C contest was won by Nicolet High of West DePere, Wisc.,



Hiawatha Band gives Flint the "once-over" from bus windows upon pulling into town in their special busses.

Dale Moen of Canton, S. D., fifth; Ernest Zerble of Mason City, Ia., sixth.

Lean of Joliet, Ill., second; Junior Morey of Quincy, Ill., third; Milton Zazove of Senn High school, Chicago, fourth; John Stavish of Lincoln, Neb., fifth; James Shanklin of Hammond, Ind., sixth.

Oboe, Raymond Biggar of Central High school, Flint, first; Alvin Etler of Urbana, Ill., second; Milburn Carey of Marion, Ind., third; Gladys Hudson of Hammond, Ind., fourth; Frederick Maine of Flint, fifth; Joe Friedman of Glennville High school, Cleveland, sixth.

Bassoon, Herbert Peller of Proviso High school, Maywood, Ill., first; Stanley Mandel of Glennville High school, Cleveland, O., second; Edward Zaj of Hamtramck, third.

Marimba and xylophone, Reinhardt Elster of Hammond, Ind., first; Frances Mahaffey of Cleveland, O., second; Neal Maston of Eustis, Fla., third; Lucille Hieronymous of Springfield, Ill., fourth.

French Horn

French horn, Frank Brouk of Harrison High school, Chicago, first; Hayen McGarvey of Dearborn, second; Fred Klein of Glennville High school, Cleveland, O., third; Harry Parshall of Flint Central High school, fourth; John Taylor of Central High school, Cleveland, O., fifth; Carl H. Schleifer of Senn High school, Chicago, sixth.

Group I, saxophone, William Casey of Columbus, O., first; Evelyn Pennak of Bayview High school, Milwaukee, Wis., second; Domic Valse of Gary, Ind., third; Cathryn Fildes of Quincy, Ill., fourth; Dale Gesster of Elkhart, Ind., fifth; Irving Breakstone of Senn High school, Chicago, sixth.

Group II, saxophone, Clayton Schorie of Joliet, Ill., first; Maurice



Jefferson High School of Portland, Oregon, detains after a four-day trip to the contest.

with Algona, Wisc., second; St. Elmo, Ill., third; Andover, Ohio, fourth; Lanark, Ill., fifth; and Hartley, Iowa, sixth.

The results of the solo contests were as follows:

Solo Winners

Bass horn, William L. Moore of Waukegan, Ill., first; Orin Lloyd of Gary, Ind., second; Harold Leonhardt of Joliet, Ill., third; Hamilton Bell of Cleveland, O., fourth; Don Woods of Mason City, Ia., fifth; Richard Broemmel of Quincy, Ill., sixth.

Trombone, Glen Smith of Aurora, Ill., first; Douglas Reymann of Proviso, Ill., second; Earl Payne of Senn High School, Chicago, third; James Varsallo of Gary, Ind., fourth; Jean McPherson of Marion, Ind., fifth; John Pickering of Olathe, Kas., sixth.

Baritone, LaVone Coolman of Marion, Ind., first; Daniel Sullivan of De LaSalle High school, Chicago, second; James Varsallo of Gary, Ind., third; Howard Hugg of Joliet, Ill., fourth;

Flute and Piccolo

Flute and piccolo, William Rae of Mason City, Ia., first; Norman Mac-



"Prexy" A. R. McAllister of the N. S. B. & O. who is also director of the Joliet Band.



It looks like a regiment about to board for war, but it's the Harrison Tech. High School of Chicago Band battalion "at attention" in Flint.

Norris of Senn High school, Chicago, second.

Cornet, trumpet and fluegel horn, Richard Turner of Ashtabula, O., first; Joseph Yaggy of Joliet, Ill., second; Myrtle Childs of Hammond, Ind., third; Robert Bagley of Mason City, Ia., and Russell Peterson of West Technical High school, Cleveland, tie for fourth; Garret Ebmeier, Flint Central High school, fifth; Wendell Strohm of Hartley, Ia., sixth.

Snare Drum

Snare drum, Carl Aarseth of Austin High school, Chicago, first; Robert Hutchinson of Capron, Ill., second.

B flat clarinet, George Landon of Peoria, Ill., first; Hugh Parker of Watervliet, second; Laurence Lockwood of St. Mary's Industrial, Baltimore, Md., third; Earl Mueller of



Another view of the "Big Parade" and the crowd that watched it. Senn High in the foreground.



You know him, but maybe not all of his titles. J. E. Maddy, chairman of the National Music Supervisors' Conference, among other things.

Harvard, Ill., fourth; Joseph Oszuscik of Michigan City, Ind., fifth; John Woy of Austin High school, Chicago, sixth.

Alto clarinet, Edward Davison of Cleveland, first; Donald Griffin of Joliet, Ill., second; Howard Johnston of Austin High school, Chicago, third.

E flat clarinet, Francis Mayer of De LaSalle Institute, Chicago, first; Robert Clemmens of Joliet, Ill., second. (Only two entered.)

Bass clarinet, Wilbur Bradley of Joliet, Ill., first; Richard Wiley of Elkhart, Ind., second; John Waxler of Champaign, Ill., third.

Ensemble Winners

Winners in the ensemble contest were as follows:

Woodwind, Urbana High school, Urbana, Ill., first; Senn High school (quintet), Chicago, second; Flint Central High school, third; Senn High

school trio, Chicago, fourth; Senn High school quartet, Chicago, fifth; Charlotte High school, Charlotte, sixth.

Brass, Joliet Township High school of Joliet, Ill., and Proviso High school of Maywood, Ill., tie for first; Senn High school, Chicago, second; Central High school of Flint and Ypsilanti High school of Ypsilanti, tie for third.

Saxophone, Joliet Township High school of Joliet, first; Proviso High school of Maywood, Ill., second. (Only two entered.)

Marching Contest

Lansing Vocational school, first; Algoma, Wisconsin, second and Flint Central High school, third.

Roster of Entrants

Entrants in each of the classes were as follows: Class A Bands: Lansing, Central; Chicago, Harrison, Technical; Flint, Central; Gary, Ind., Emer-

son High; Quincy, Ill.; Cleveland, Ohio, East; Green Bay, Wisc.; Mason City, Iowa; Joliet, Ill.; Chicago, Austin High; St. Mary's, Baltimore, Md.; Nicholas Senn, Chicago; Jamestown, N. Y.; Jefferson High, Portland, Ore.; Mansfield, Ohio; Central, Kalamazoo; Hornell, N. Y.; Hammond, Ind.; Glenville, Cleveland; West Tech., Cleveland; Richland Center, Wisc.; Shorewood, Milwaukee.

Class B Band: Roosevelt, Gary; Hobart, Ind.; Mooseheart, Ill.; Ludington, Mich.; Belvidere, Ill.; Wau-pun, Wisc.; Roosevelt, Kent, Ohio; Lansing Vocational, Lansing, Mich.; Iron River, Mich.

Class C Bands: Oxford, Mich.; Andover, Ohio; Bates Township, Mich.; Van Buren, Ind.; Lanark, Ill.; Winchester, Kentucky; Hartley, Iowa; Benjonian, Mich.; St. Elmo, Ill.; Nicolet High school, West DePere, Wisc.; Eustis, Fla.; Algona, Wisc.; and Anchorage, Kentucky.

In addition to these entrants there were a large number of solo and ensemble contestants from schools and

states which did not send bands to Flint.

Joliet Takes Most Places

By virtue of numbers of places taken in all contests, Joliet would seem to have the edge over Senn High with eleven places consisting of 4 firsts, 5 seconds, 1 third and 1 fourth, making a total of eleven honors.

Senn received 1 first, 3 seconds, 1 third, 2 fourths, 1 fifth, and 2 sixth places—a total of ten. Central High of Flint was next high in number of places taken with 8. Hammond, Ind., and Glenville High of Cleveland each merited 5 honors, and Mason City, Ia. and Gary, Ind., tied with four place-ments each. Quincy, Ill., Marion, Ind., Maywood, Ill., and Austin High of Chicago, each received three awards.

Six schools were tied for seventh in number of awards with 2 for each school. They are, Lansing Vocational, Hartley, Iowa, De LaSalle of Chicago, Urbana, Ill., Elkhart, Ind., and Algona, Wisc.

One place was taken by each of the following: Hobart, Ind., Belvidere,



John M. Barabash, left, director, and Cadet Major Benjamin Tichy of the Harrison Technical City Champions of Chicago.

Ill., Waupun, Wisc., Mooseheart, Ill., Nicolet High school, West DePere, Wisc.; St. Elmo, Ill., Andover, Ohio, Lanark, Ill., Waukegan, Ill., Aurora, Ill., Proviso, Ill., Olathe, Kansas, Canton, S. Dak., Lincoln, Nebr., Ham-tramck, Mich., Eustis, Florida, and Springfield, Ill.

Senn Largest Band

Senn High school, winner of Class A, was the largest band entered in the contest with 118 pieces. It needs to win the contest one more year before the trophy can be retained.

Joliet, Ill., was barred from competition last year, after having won the National contest for the three preceding years, thereby obtaining permanent ownership of a National trophy, and this year it was only a matter of a point or two by which it



(Above) Some more "soldier boys" turn out to be a "Hoosier" Band from Emerson High of Gary. Swank, aren't they? (Below) This happy "gang" is the Austin High School Band testing Flint soil.



They Judged the National School Band Contest



John Phillip Sousa



Edwin Franko Goldman



Harold Bachman



A. Austin Harding



Capt. Taylor Branson



Victor J. Grabel



Capt. Charles O'Neill



Jay W. Fay



Capt. Gish and his Senn High soloists have reasons for looking happy, as they brought home enough "olive branches" to make a tree.

lost to Senn. The competition between these two schools has always been very keen.

Hammond, Indiana, which came in third in the National Class A, are just more than covering themselves with honors this year. They won State Class A honors, and took six first and three second places in solo contests at the State Meet. In the nationals, they received one first, two thirds, one fourth and one sixth place. They also have a champion all-girls band in Indiana which took All-State honors, but wasn't entered in the National.

Central High of Flint came in for

its share of glory before its home town by capturing 1 first, 3 thirds, 2 fourths and 2 fifth places, including fourth place in National Class A bands.

Glenville "Dark Horse"

Glenville High school of Cleveland was more or less of a "dark horse." They were only second in the State Meet, but came in fourth in the National, and in addition, took a second, a third, a fourth and a sixth place in solo contests for a total of five National places.

West Technical High school of Cleveland, Ohio, with its 92 nattily

dressed boys and girls led by its peppy girl drum major took fourth place in the cornet, trumpet solo in addition to sixth place in Class A bands.

The Class B first, second and third place winners probably had the most closely contested entries in the entire contest. Hobart, Indiana, won by one-fourth of a point over Lansing Vocational, and Belvidere, Illinois, was very close behind them. In the 1929 contest, Belvidere and Lansing tied for first and Hobart was third. Hobart is a band composed of 67 pieces, 16 of which are girls.

(Continued on page 42)

A Word About the Judges

SOME of the most noted band masters in the world and leaders of musical activities in American colleges and high schools were in attendance at the fifth National High School Band Contest.

The list of judges was headed by John Phillip Sousa, "marching" of America, director of the Sousa band, who directed the massed bands in a concert the last day of the contests.

Other judges were Capt. Taylor Branson, director of United States Marine band, Washington, D. C.; Capt. Charles O'Neill, director of music for the band of the Royal 22nd Regiment, Quebec, Canada; Edwin Franko Goldman, director of the Goldman band, New York, well-known for his concerts over the radio, and who is president of the American Band Masters' association; Harold Bachman,

director of the Million Dollar Band, Chicago; A. Austin Harding, director of bands at the University of Illinois, Urbana; Victor J. Grabel, Chicago, secretary of the American Band Masters' association and Jay W. Fay, director of music, public schools, Plainfield, N. J., and formerly chairman of the committee on instrumental affairs, Music Supervisors' National Conference.



E d i t h
R h e t t s

Tells the
Story of

The Happy
Little
Rich Boy



*Puck, the spirit of mischief in
"The Midsummer Night's
Dream."*

Felix Mendelssohn

WAS there ever a happier or luckier boy than Felix Mendelssohn? He had everything to make him so—a rich, loving father; a beautiful, wise mother; two sisters; and a brother. Fanny, the elder sister, and Felix were great comrades, the best of friends, studying and playing together. When they were tiny children, their mother gave them piano lessons, and sat beside them when they

practiced, to see that they made no mistakes.

It was early discovered that Felix had great musical talent. At the age of twelve, he began to compose short selections which other members of the family would play, for they all could play on some musical instrument.

The family life of the Mendelssohns was ideal. The Mendelssohn home was the gathering place of artists and



were so charmed with the poetic fantasy that Felix wrote a composition which he called "The Overture to 'A Midsummer Night's Dream'." To this day, it is ranked as one of his finest

The king's favorite messenger, Puck, is responsible for much of the comedy.

lovers of music, and they were wealthy enough to be able to have a tiny orchestra in to play for these occasions.

When Felix was eleven years old, he formed one of the greatest friendships of his life—with Goethe. The sweet companionship with the great poet, who was then an old man, gave Felix many inspirations and, after Goethe's death, was one of his dearest memories. Although Goethe was not a musician, nor especially fond of music, he loved to have the little boy, Felix, play for



incidental music, to be used with the production of "A Midsummer Night's Dream"; but even then he did not feel it necessary to revise the original overture.

An overture, as you know, is a musical selection which often pictures the action of the drama which follows. Since it so often is the very essence of that drama, we can better appreciate it by proceeding backward and having the drama before the overture.

Shakespeare's play, "A Midsummer Night's Dream," deals with Helena and Hermia—two girls who lived in Athens. Lysander and Demetrius, two young men of Athens, both wished to marry Hermia. The Duke of Athens decreed that, unless Hermia married Demetrius in four days' time, she would be put to death, in accordance with the law for the treatment of disobedient daughters in those days.

But, alas, Hermia loved Lysander, and they decided to run away and meet secretly in a certain wood outside of Athens. It was to be very secret, but, of course, Hermia told her chum, Helena, where she was going, and Helena told Demetrius (whom she loved), and the two started after the runaways.

The unfortunate Nick Bottom, with whom Queen Titania fell in love, due to the action of a sleeping "love" potion.



Scenes of the sleep and awakening of Titania, and, above, Hermia, who ran away secretly to meet her lover.

him, and admired his charming manners.

When Felix was seventeen, he read, with Fanny, Shakespeare's play, "A Midsummer Night's Dream." They



compositions. Years later he wrote a nocturne, a scherzo, and other

Now this wood was full of fairies. Their king and queen, Oberon and

Titania, were having a foolish quarrel. The king decided to play a trick on Queen Titania, so he called Puck, his favorite messenger, and had him drop a magic juice in her eyes, which would cause her to love the very first person she looked upon when she awakened. Puck, who was the very spirit of mischief, while on his way to Queen Titania, squeezed some of the juice from this flower into the eyes of Lysander and Demetrius, too, and both happened to see Helena when they awakened. And lo, Hermia, who had two lovers yesterday, today has none, and Helena, who yesterday had none, today has two!

And the fairy queen, whatever do you suppose she saw upon awakening from her flowery bed? A donkey! That day some tradespeople from Athens had come into the wood to practice a play which they were to give at the wedding festival of the Duke. They had practiced their dances among the trees, and had then gone home. Only Nick Bottom, a weaver, had remained. He had wandered in the wood and fallen asleep. King Oberon, spying Nick Bottom, clapped a donkey's head upon him; and when Queen Titania awakened her glance rested first upon him; and, under the spell of the magic flower, she thought she loved the donkey!

Her fairy servants were commanded to deck him in garlands, to pluck the wings from butterflies to fan him, and to do him courtesies.

Now, of course, things were in a terrible state, and the king commanded Puck to undo his mischief while they slept the next night; and the fairies were so happy that they summoned a revel in the moonlight.

Then came the wedding day of the great Duke of Athens, of Hermia and Lysander, and of Helena and Demetrius; and for that great wedding day Mendelssohn wrote his famous march, which has been the favorite of bridal couples ever since.

The overture gives us the essence of this adventure in Fairyland. Four prolonged chords by the woodwinds usher us into the realm of mystery. Then the strings give forth the daintiest fairy



music. But the fairies were not alone in the forest, and the music brings us the sweet voices of the lovers and the rustic dance of the workmen. The deep voice of the bassoon brings us the braying of the donkey. If we listen sharply enough, we will hear his familiar "Hee Haw!"

The overture ends with the happy dance of the fairies, whose king and queen have made up their quarrel, and the listener is awakened from this "Midsummer Night's Dream" by the self-same four chords on the woodwinds which ushered him into the realm of Fairyland.

Mendelssohn's life may be held up as a contradiction to those who say that all of the great musician's lives were stormy and troubled by poverty or dissension. Felix Mendelssohn was deeply attached to his family all his life, he lived comfortably, and his own sweet good nature endeared him to all who knew him. His death,

in 1847, was mourned both in England and Germany.

Mendelssohn wrote excellent fugues, and his two oratorios, "St. Paul" and "Elijah" stand in the front rank of great works of this type. They are undeniably the most important oratorios since Haydn.

His dramatic works are inspired and powerful at times; the melodramas "Antigone", "Ædipus" and "Athalia" are marked by strong and beautiful moments. His exquisite and amiable method of tone expression is characterized by poetry, imagination and sincere religious fervor. Because of his great diligence and sincerity of study, his works have a classical perfection of structure.

Mendelssohn's only attempt at an opera was the unfinished fragment "Lorelei" and although there is too little written to form any definite conclusions about what he would have done with this, had he finished it, chances are that it would have been as much-loved as the rest of this great master's works.

However, Mendelssohn's greatest artistic achievements were realized in

the smaller song forms. His enchanting overtures and especially the "Midsummer Night's Dream"—are the most beloved of all his works, and they will continue to be popular as long as the world continues to delight in good music.

"The public schools, if this country of ours is to stand, must see that the sensitiveness to beauty, to fineness, to the finer things in our lives and spirits is nurtured just as much, and I think more, than things which have to do with our material side; that music is one of the most potent means of getting at the sensitive and finer sides of our natures; and that the piano, next to the singing voice, is basic, fundamental means for getting the greatest, surest, quickest and most effective initial contact with music." Osbourne McConathy, at the first Piano Class Conference in New York.

*Hermia—Never so weary, never so
in woe;
Bedabed with dew, and
torn with briars;
I can no farther crawl, no
farther go.
Act III, scene II.*



This High School Music Club Bestows its own Scholarships

THE Madrigal Club of West High School of Minneapolis, Minnesota, is a club made up of the musical talent of the school, for the study of music. Membership in this organization is obtained through tryouts held every term before a group of judges made up of members of the club and teachers of the music department. The club has its regular quota of members; its own constitution; its own advisor (a member of the school music department) and officers; and it has a regular part on the school programs. For each term outline for the study of some definite phase of music is arranged. Programs that deal with the chosen topic are given every week by the members. Our project for the January to June semester of 1930 was to be the study of the songs, composers, and music of foreign countries. Each week on the program songs are sung or played, and the history of the song, or piece, is told and a short sketch of the composer's life is given.

This study has been overshadowed this term, by the larger idea of sending two of our members to the National High School Orchestra Camp for the season of 1930. The idea is also to establish a regular scholarship fund for the music students of West. Ruth Ackerman, our president, and winner of the 1929 state solo contest for the flute, and Louis Keymer, a tenor, are the two who have been chosen. Mr. Giddings, Vice President of the Camp, and Supervisor of the music in the Minneapolis Public

Schools, gave Louis a \$100 scholarship, which he (Louis) competed with members of West high school for, and Ruth a \$50 scholarship. The Madrigal Club, with the help of Mr. Kreiger the band orchestra, and Glee Club director of West, gave a Benefit concert April 24. Selling tickets at twenty-five cents each, the club made \$165 on that one concert given at school. Since then the grade schools from which these two people graduated have become interested, and concerts have been given there. The Parents' and Teachers' Associations of the three schools have given great support to the idea. Outside people have given donations, and altogether everybody has been "coming across" just fine. The Club is sure (and so am I) that

by June 1 the necessary \$450 to complete the scholarships will have been raised.

Senn Again!

AND now there's another feather in the cap of the Senn High School Symphonic Band of Chicago. The National Champions of 1929 were highly appreciated May 11th, when they presented a band concert at the Medinah Temple, generally conceded to be the world's largest and most beautiful clubhouse and aptly called the "Oasis of Chicago."

The band, under the direction of Captain A. R. Gish gave a well-chosen and varied program, presented with much of the finesse of an older and more experienced group of artists.



Ruth Ackerman and Louis Keymer will go to Interlochen on partial scholarships from Madrigal Club.



When America's Best

IF I were a judge, I think everybody would be tied for first place. At least, that's my impression after hearing the National High School Orchestra Contest at Lincoln, Nebraska. When the curtain dropped after each of the eleven orchestras finished their numbers, I closed my mouth (incidentally, lock-jaw or something has set in from listening in open-mouthed amazement) and wrote a very emphatic "1" alongside the name of the orchestra which had just played. They were supposed to be lined up from 1-11—best to least best—but when the contests were over, my marks were all "1's."

Lincoln, Nebraska, had made a wonderful impression with their 93 musicians in dark blue dresses and suits, who moved as one at the wave of their director's baton. Charles B. Righter is the conductor. When they played "Les Preludes" I could not visualize a more perfect violin section. Their music was "finished" and soothing and pleasant to hear.

Hammond, Indiana, had seemed, by contrast to Lincoln, less sedate with their snappy black and white uniforms. They carried this out in their playing. It was varied, full of vigor

and the solo parts couldn't have been more stimulating to hear. The musicians had the air of putting their whole young hearts and souls into their playing.

John Adams Orchestra of Cleveland, Ohio. Who were they? They hadn't won first in the national last year, like Lincoln, nor second, like Hammond—nor, in fact, had they been in the contest at all. But this year in the preliminaries, everyone was amazed at the music this group of 78 musicians produced. Their orchestra was again something different from the others. More temperament! Several times during the pieces they seemed to "strike fire."

The whole audience seemed to sense it. The orchestra was composed almost entirely of children of foreign lineage. Russians, Bohemians, Poles, Norwegians, Austrians—almost all of the names looked as if you might find them in a list of European composers. They seemed to have inherited their "fire."

The personnel of Froebel Orchestra of Gary, Indiana, also had a large portion of this foreign element. There was one real American and one English musician in the entire group of

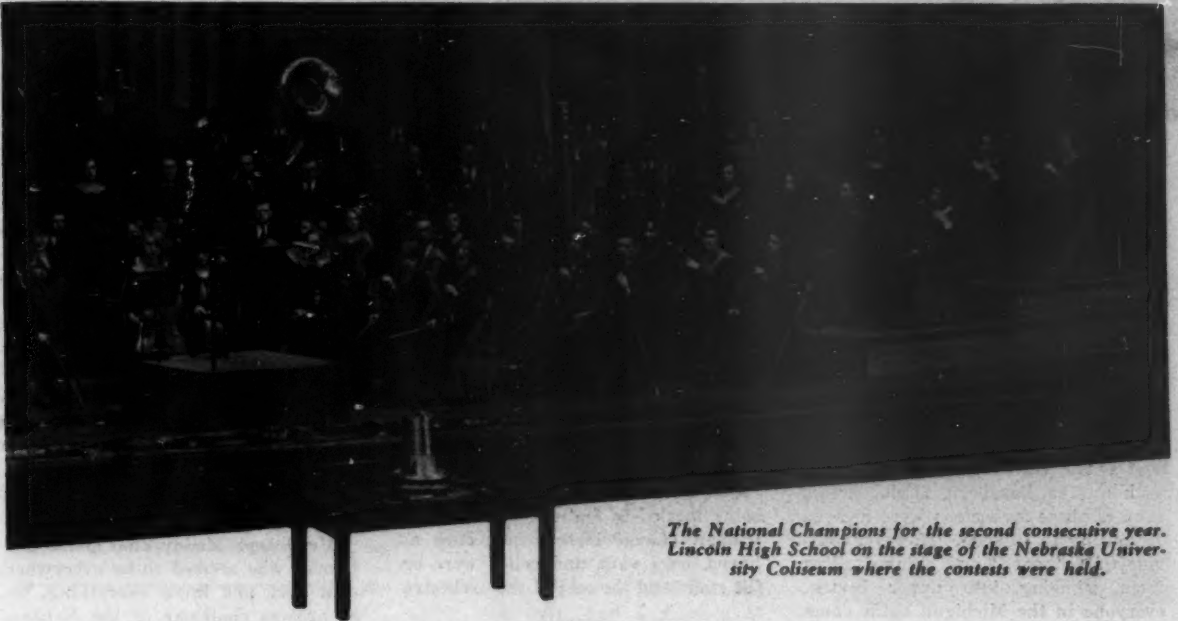
over 80. This appeared to be the youngest orchestra of all, and some of the tiny musicians clad in their neat blue and white uniforms couldn't have been more than ten or eleven years old.

Council Bluffs, Iowa, had appeared like a "dark horse." In the morning no one had known much about them and they hadn't shown up. Consequently, they weren't considered a very foreboding competitor, but when they appeared on the stage and played under the direction of the gray-haired excellent director, everyone took notice. They were small in numbers, and came quite far from having complete instrumentation, but the quality of their interpretation of the music was very good. Lee M. Lockhart, special supervisor of music in Pittsburgh, was director of this orchestra last year.

Flint, Mich., had been considered an outstanding orchestra from the first, and disappointed no one. They played with *finesse* like an orchestra of considerable experience.

Well, that was the end of the Class A orchestras, and I'm still convinced that they all deserved first.

The judges very kindly made real



The National Champions for the second consecutive year. Lincoln High School on the stage of the Nebraska University Coliseum where the contests were held.

B y L e o n a K a y

School Orchestras tuned up at Lincoln

decisions, however, based on much experience with orchestras and music. They judged on instrumentation, intonation, general effect, a special sight reading contest and beauty of tone and placed Lincoln first, Hammond, second, Cleveland, third and Council Bluffs, fourth. The last two reversed positions only in the final concerts, Council Bluffs leading in the preliminaries.

In Class B there were just two contestants. Dearborn, Michigan, directed by the vivacious Miss Beatrice McManus took first and Lew Wallace of Gary, Ind., second. Miss McManus was one of the most popular directors with the audience in the entire contests. When she and her 46 musicians arrived in Lincoln, she found out that her baton had been left at home, and remember-

ing the horseshoe nail which lost a war, there was much disturbance and dismay among the group. However, Mr. Richter came to her aid with his best baton, which may have been a magic wand, as it won two national championships.

Hammond soloists. Left to right, Jimmie Shanklin, Frank Drexler, James Conwell, Elmer Rose, Gladys Hudson, Marion Pierce, Myrtle Childs and Reinhardt Elster.



Wayne Sherrard, the youthful director of the Lew Wallace orchestra had 84 musicians to direct and they won first in sight reading and instrumentation, though they had less total points than the Dearborn group.

For once fate played a kind trick when it kept the Mt. Clemens, Mich., orchestra out of the National Contest. This group, which won first in Class B at the Nationals last year, found out at the last minute, after all

plans had been made, that they lacked \$700 of the required money to get to Lincoln, so they were obliged to watch their train pull out without them. That same train was wrecked and the engineer and fireman killed.

Incidentally, that wreck, just one mile outside of Flint, Mich., delayed the train carrying the Flint Class A orchestra five hours,



Dearborn, Michigan, the winner of the Class B contest photographed with their much-prized trophy. Swank, isn't it?

and as this train was also supposed to pick up the Dearborn, Mich., group, both of these orchestras were delayed in getting to Lincoln. However, outside of a "scare" and skinned shins from climbing into upper berths, everyone in the Michigan outfit came through smiling.

In the Class C contests, another woman director, Miss Stella M. Olson of the Stanhope, Iowa, group placed first with one of the most unusual orchestras which appeared on the stage. It consisted of just 18—all girls but four. This orchestra has won first in Class C State contests for the past three years.

The Partridge, Kansas, aggregation won second. This orchestra had 29 pieces, and it, too, was of very high caliber. It came from a school where there are 80 students—and 80 musicians. Everyone is either a member of the first or second orchestra. Miss Goering directed.

The fact that there were only eight points of difference, according to the judges, between Partridge and Peru, Nebr., winner of third, is sufficient proof of how nearly equal these orchestras are. Peru had 23 pieces.

What was undoubtedly the climax of the contests, was the mass concert

by all class A orchestras after the contests and while the points were being totaled to find out who was the winner. Large instruments, such as harps, bass viols and cellos were on the stage and the rest of the orchestra



Charles B. Richter, Jr., new president of the National High School Orchestra Ass'n and director of the Lincoln Orchestra.

The medals on Hammond musicians were the cause of much interest and no little envy. Here they are with their director, Adam P. Lesinsky.

was on a level with the audience and the group of 325 musicians played under the direction of George Dasch, director of the Chicago Little Symphony orchestra. Froebel of Gary, a Class A contestant left immediately after the preliminaries, and consequently, were unable to be in this massed concert. In my estimation, the huge orchestra was a wonderful spectacle, although the volume was almost too great for the building.

Mr. Joseph Maddy, that genial gentleman who seemed to be everywhere—at once and know everything, too, as he was chairman of the National Committee, presented the judges to the audience. They were Carl Busch, of the Kansas City-Horner Conservatory, Kansas City, Mo.; Will Earhart, Director of Music, Public Schools, Pittsburgh, Pa.; E. H. Wilcox, Asst. Director, School of Music, State University of Iowa; Rudolph Gans, Director, Chicago Musical College, Chicago; George Dasch and Lee M. Lockhart of Pittsburgh, Pa.

These high school musicians seem to have very high ambitions. After the decisions were announced, for Class A, there was only one very happy group—that was Lincoln. The others were disappointed in themselves because they only took a second or third, fourth or fifth. If I were in an orchestra of caliber like that shown in any of these and came in 48th it would go down in my memory as a very momentous achievement.

George Dasch commented that last year, on conducting the Lincoln orchestra in a selection, he almost





"Soup's On" for the John Adams School of Cleveland, Ohio, but they paused long enough to let us get this picture for our readers.

wished he was their director instead of director of the Chicago Little Symphony.

It's rather astounding to think of the expense, time and effort required to enter a national contest.

The John Adams school of Cleveland, Ohio, came the farthest distance. The trip took 26 hours. To raise the money, they gave a concert, carnival, popular subscription, tag day and school club donations. Dwight W. Lott, Asst. principal of the school was probably the most instrumental person in engineering their entering the contest. This school has only had a symphony orchestra for two years, and last year they took second in the State contest. This year they jumped into first in the State and third in the National, which, you'll have to admit is "making history." Amos G. Wesler is director of this orchestra. Others who accompanied the party were Miss Lillian Nieber, asst. principal, Thomas Roberts, head of music department, Dorothy Jones, instructor, Leon Rudnick, and Harry Clarke, supervisors of instrumental music of Cleveland Board of Education.

The Chamber of Commerce of Hammond, Indiana, underwrote the Hammond group's expenses with good reason. Adam P. Lesinsky, the director of this orchestra, has literally put Hammond on the "musical map." As one boy put it, "We have the best band and orchestra in 47 States." In the National Band Contests, they won third, being defeated only by Senn of Chicago and Joliet—both Illinois bands. They had the State Championship orchestra for three years, and State Championship band this year.

Moreover, they have an all-girls band which took first, and a number of soloists which placed in national and state contests.

Some of these musicians "double" in both band and orchestra. Among the most "decorated" members who were in the orchestra contest were: Reinhardt Elster, harp and tympani



All four of these Hammond soloists are members of the Chicago Women's Symphony Orchestra. Left to right—Lenore Wilson, Mary Wright, Evelyn Collett and Gladys Hudson.

player, first in state and national contest for two years on the marimba-phone; Myrtle Childs, cornet, first in state and third in national; Marion Pierce, bassoon, first in state, fourth in national; Gladys Hudson, oboe, first in state, fourth in national; Jimmie Shanklin, flute, first in state, sixth in national; Elmer Rose, string bass, first in state; James Conwell, French horn, third in state, first in district; Frank Drexler, cornet, second in state; Clarence Hofmann, viola, first in state.

Four of the girls are members of the Chicago Women's Symphony orchestra. They are, Gladys Hudson, Evelyn Collett, Mary Wright and Lenore Wilson.

The Lincoln, Nebraska, orchestra didn't need traveling expenses, of course, but the Chamber of Commerce underwrote the expense of having the contests in Lincoln. Mr. Richter, director of the Lincoln orchestra, deserved the backing of the town for he has spent eleven years in organizing and directing music in Lincoln. All of the officials at the contest remarked on the excellent manner in which everything was taken care of in Lincoln.

The Dearborn, Michigan, orchestra required \$2600 to make the trip. The school board gave them \$1400 of this and the rest was raised by a campaign for donations under the direction of R. P. Champney. Among the donors were Henry and Edsell Ford, who each gave \$100.

The Council Bluffs, Iowa, orchestra came by car on the final day of the contest, and returned home the same night, so consequently, the trip did not involve a great deal of expense on their part. This orchestra deserved commendation for winning first place in the state five times in six years. Rudolph Seidl is the conductor. The orchestra was the smallest of the Class A competitors with 74 pieces. Two of the musicians are also solo artists. They are Frederick Mayne, oboe, first in state and 5th in national, and John Wallace, clarinet, first in state, 7th in national.

Five orchestras which were sched-

(Continued on page 40)



Oh! I Love the Life o' the Major

TO twirl the baton and lead a snappy band through different drills and formations in numerous parades and at many football games, and be enthusiastically received by large audiences is surely enough to keep any one interested and

enthusiastic. And this is certainly the case with the Huntington Park Union High School Band.

Our Band consists of 50 boys, myself being the only girl. The boys wear snappy collegiate uniforms and are well trained musicians. They

make a decided hit doing stunts and fancy drills which are carefully planned and laid out by Professor John Roland Hawkins, Director of Musical Organizations.

Perhaps you might like to know how I became interested in Drum Major-

By Mabel Langton

Huntington Park, California

ing. When my father was a boy he was Drum Major of a 65-piece Los Angeles Newsboys' Band. However he neglected the "stick" after he left college and when Jack, my little brother, got to be 5 years old, Dad thought he would brush up on the old "tricks" and teach Jack. However Jack was pretty small and to keep him interested in practicing, I gave him a little competition myself by practicing with him. I was 13 then. I never thought of being a Drum Major myself, in fact it never occurred to me that a girl might hold such a position so I practiced merely to keep Jack practicing.

Jack became a regular little expert at twirling his baton and he became Mascot Drum Major and Director of the University of Southern California "Trojan" Band. He is nine years old now and has been holding this prominent position for 4 years. Jack has appeared with the Trojan Band of 150 pieces many times before hundreds of thousands of people and certainly makes a hit when Drum Majoring on parade and Directing in concert.

During my second year at high school our Band was to play in a parade and at the last minute it was

found that the Drum Major was unable to be there. Of course the Band wanted a Drum Major, but had no one to take his place. Someone knew I could twirl the baton and Professor Hawkins sent for me. It was indeed as much a surprise and novelty to me as to everyone else to find myself, a girl, marching down the street twirling a baton before a boys' band. Professor Hawkins and the Band boys were so well pleased with the results of my first parade that they immediately appointed me permanent Drum Major. That was 3 years ago and I will graduate from school this year.

I have often been asked if twirling the baton is an art. Yes—it is an art if the baton is actually twirled. However many Drum Majors fake it and the baton only appears to be twirling. This type, however, can not be classed as an art as there is nothing to it and anyone can do this.

Anyone can learn to really twirl the baton. But—as Rome was not built in a day—neither can one learn to twirl in a day. In learning to twirl a baton it is important that one gets

a stick that is properly balanced for the purpose. The average baton is made to only beat time with. In order to be a Drum Major, one must be enthusiastic, sincere, and really interested. Then with constant practice, the art may be mastered. But to merely twirl the baton is not the whole thing. The Drum Major must put his whole heart and soul into what he does. He must enjoy it and let his audience see that he does. He must express his individuality. One does not have to be six or seven feet tall or weigh over two hundred pounds to make a good Drum Major. One of the best Drum Majors I have ever seen is only five feet four high and only weighs 115 pounds. He displays his personality to a good advantage and is very efficient at twirling—a Drum Major De Luxe.

I have often had people say to me, after seeing me in a parade, "Oh, I held my breath every minute. I was afraid you would drop your baton." It does not affect me that way. If I drop it, why there is only one thing to do and that is to pick it up again.

*Mabel Signals the Boys in
Clever Drill Formation.*

*A Whistle as well as the
Baton is Used in Giving
"Cues."*

I don't mind dropping the baton at all—of course I would rather not, however. I have noticed sometimes, if I am conscious that I might drop it, I am quite sure to, so I endeavor to march down the street and not let that possibility enter my mind. Any Drum Major who twirls the baton is guilty of the "crime" of dropping the stick; as Dad says—"All 'good' Drum Majors do."

Our Band has taken part in many parades including the Tournament of Roses at Pasadena on New Year's Day for the past three years. In these parades in which there are about

(Continued on page 22)



Gretchen Seidel, Claire King and Edith Bannister taking a lesson from Merle Johnston.

Do Girls Make the Best Saxophonists Merle Johnston thinks "Yes"

"**A**S SAXOPHONE students, girls are twice as adept as men," says Merle Johnston, of radio fame, and noted instructor of saxophone.

That's rather a startling revelation to make, but Johnston bases his statement upon facts and experience,—

and he has had plenty of both. Moreover, he has become so interested in the phenomenon that he has wracked his brain trying to figure out the reason,—and here's the gist of his conclusions:

Girl don't try to teach themselves to play before they start taking in-

structions. They don't know whether you blow, hum or shout into a sax to get music out of it. So, in teaching them, the instructor can start from scratch, and the girls form the right habits at the beginning.

The boys, on the other hand, in most cases have been teaching them-

selves to play for anywhere from two to five years, and they first have to unlearn a flock of wrong habits before they can pick up the correct ones.

If a chart were drawn for the average boy and girl's sax progress over the normal period of time it takes to learn to play, the boys' line would be a depressing looking affair at first—going down each week until he had unlearned everything he had picked up without instruction. Sometimes it takes months to get down to the starting point. The girls' line, on the other hand starts right at the beginning—the first day, on this bottom line and goes on up with little variation.

After all, it's just another application of a well-known psychological principle. Needless to say, though, it's very annoying to the young man

who has been playing simple pieces with a fair degree of ability to come to a class expecting to have a keen headstart, only to find he has acquired for himself a psychological "white elephant" to get rid of.

In saxophone playing as in everything else, you can go just so far by experimenting without instruction. To go beyond mediocrity without having the right basic principles is like trying to dance with a one-legged man—it can't be done.

Did you ever hear a piano concert given by anyone who hadn't taken instructions for a number of years? Neither did we, and we hope we never have to. How far would a tennis player get if he had never been shown the correct way to hold his racket? Not far enough in a million years to

get his name on the sports page. And we bet you never saw a typist who was any good and taught herself by the old Columbus method—seek, discover and land.

You can get to be pretty good at anything by self-study and hard application, but in order to get anywhere you've got to build the "best mousetrap" so why not profit by other people's experience.

This has turned out to be rather a lengthy discourse trying to convince the boys that it really isn't their fault if the girls get proficient on the sax before they do, and undoubtedly we've convinced the boys, but the girls probably still have the idea that they're naturally quicker. Well, who knows? Maybe this is all a lot of boloney and they are smarter!



In a Drummer's Paradise

EVERY boy and girl who is interested in drums, and there are certainly a lot of you on both sides, will be interested in this picture of Roy Knapp who is the popular drummer at Station WLS, Chicago. Mr. Knapp is seen here with all his important equipment. It is said that he has a rare ability for finding some method by which to produce almost any kind of an effect.

The entire outfit that you see illustrated in this picture gets more or less of a workout at every performance. In the foreground are the Pedal tuned Tympani. In addition to their important part in legitimate music, these instruments have the voice of thunder and the roar of the lion.

At Mr. Knapp's left is an instrument known as the Vibra-Celeste, a pulsating and vibrating bell-toned instrument that has been used so much during the past few months and is especially popular on the air.

Almost beneath the Vibra-Celeste and toward Mr. Knapp is the important set of Rhythm Bells. This is said to be an entirely new type of instrument. Instead of the resonator being directly beneath the center of the bar, and being used only to amplify the tone of the bell, this particular instrument has the resonator braced to one end of the under side of the bar. This resonator, or rather the resonator of each bar, produces a tone that is particularly pleasing to hear. Extremely rapid passages can be

played on this instrument without any damper device because the tone is sharp and unusually clear.

The Snare Drum has Mr. Knapp's immediate attention in the picture and around this are grouped the many traps, cymbals and effect-producers with which most every drummer is familiar. The bass drum is as handy as a pocket in a shirt.

Oh yes, and there in front of Mr.

Mr. Knapp Can Produce Almost Any Effect With This Equipment.

Knapp—just the other side of his bass drum—are his chimes. No drummer's outfit could be complete without a set of chimes. Then, too, the xylophone, at his left, looks as though it would like to be used a little more often although it is said to be one of Mr. Knapp's favorite accomplishments.

The arrangement of these traps is novel and they offer a helpful suggestion to any drummer who has had difficulty in trying to group all of the many traps he needs into mutual, accessible positions.



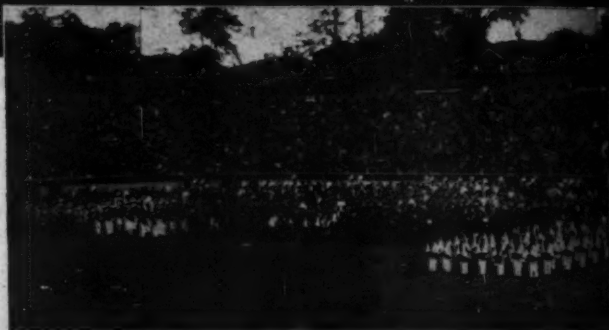
George Dasch, director of the Chicago Little Symphony Orchestra, led the huge orchestra pictured below in their mass concert.



SEVEN YEARS' PROGRESS! Remember "way back when" in June, 1923, Father! Here (above) is the Massed Bands of that memorable occasion. Compare them with the bands of today.



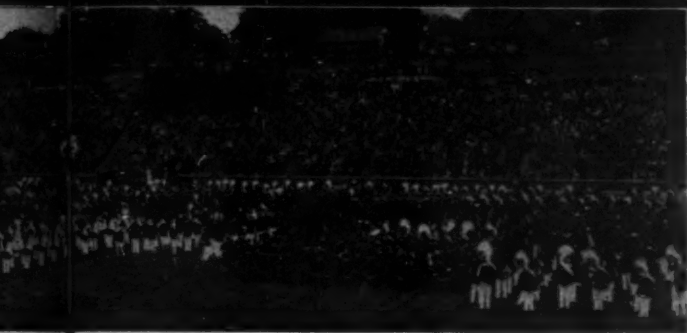
THE BIGGEST BAND IN THE WORLD. Yes, children! This is the way your father looked when he played the big bass drum in a band of over 4,000 musicians at Flint, Michigan, on June 24th, back in 1930. The small picture in the center, taken from the rear, shows also that the Mass was 4 or 5 bands deep. Sousa and Goldman and O'Neill conducted them through three numbers, and they played as one gigantic band, while 25,000 listened.



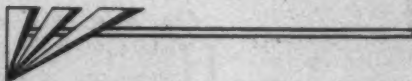


23, Fostoria, Ohio, won in Chicago the first National School Band Contest ever conducted? Compare this group of relatively few musicians with the "Mass" in the picture below.

Lieut. Commander John Phillip Sousa, directs the Massed Band of 4,000 school musicians through "Stars and Stripes Forever."



MUSIC—AND PLENTY OF IT. A 400-piece all Class A orchestra half-filled the University Coliseum at Lincoln, Nebraska, when competitors "buried the hatchet" and became "music-mates" in a mass concert, directed by George Dasch. This event was the climax of the second annual National High School Orchestra Contest held from May 29-31. Six complete symphony orchestras participated in this concert.



Just Among Ourselves

This Department is Conducted by and for Members of the
National School Band and Orchestra Ass'n.

Watch Out for Betty

BETTY BROWN, of Melrose Highlands didn't like piano lessons so when she was ten years old, she quit and took up drumming. Now, at the age of 12, she's State Girl Scouts Champion of Massachusetts.



Betty merited the award at the annual Drum and Bugle Corps competition at Boston. Eighteen corps numbering 600 girls, competed. Other girl scouts who won individual honors in the contest were Winifred Dodge of the Win-

throp Corps who took first in the bugling contest and Frances Stuart who won the drum major honors, representing Springfield.

The Holyoke girls won the corps competition and were the only group which rated Class A, which is a mark between 95 and 100.

The Boston Sunday Globe commented as follows on Betty Brown:

"The drumming contest cup was won by little Betty Brown, of Melrose. There was no Melrose Corps present, Betty apparently being in the contest on her own. This did not abash her, because she was reassured by the enthusiastic applause of the audience."

And now, Betty is studying xylophone, and in two years she's going to take up tympani. By that time, she'll be in high school—so, all ye tympani State and National champs—look to your laurels.

Herrin Band Places in Illinois State Contest

HERRIN'S Grade School band had their day when they won second place in marching—third in play-

ing and third in the number of soloists at the State Band Contest at Champaign, Ill., during May. The band had an instrumentation that ranked 99 in the state contest—lacking only two clarinets.

The Herrin Grade School orchestra of 72 pieces took part in an orchestra festival at Carbondale on Saturday, May 24th.

We're Going to Washington

WE'RE on the map for good now—and here's why. Everybody who has had his picture in THE SCHOOL MUSICIAN or will have it in in the future is going to be able to find his likeness in the Library of Congress at Washington, D. C.

Yes, sir! We just got a request from the Library to send them bound volumes, and believe you me, we're not at all averse to having our magazine there.

One Out of Every Three

HOW'S this for a musical county? One-third of the students enrolled in nine schools in McHenry County, Ill., took part in the second annual High School Music Festival at Marengo in May. The concert was cooperative rather than competitive—in other words, "Music for Music's Sake" and included a girls' glee club numbering 225 voices, a mixed chorus



Ernestine Delcamp

of 200, a boys' glee club of 70, a band of 209 instruments, and an orchestra of 82 pieces.

The schools represented were Alden, Crystal Lake, Harvard, Hebron, Hantley, McHenry, Marengo, Richmond and Woodstock.

Apologies to Miss Delcamp

WE OWE the young lady pictured above a very humble apology. In the March issue of THE



Herrin Grade School Band.

SCHOOL MUSICIAN, there was a brief article about a girl player of the French Horn who was believed to have been the only one of the National High School Orchestra crowd.

Allow us to present Miss Ernestine Delcamp, of Lexington, Kentucky, who also played French Horn with this band and who has been accepted for the Summer Camp at Interlochen, Mich.

Miss Delcamp plays in her high school orchestra and in the Transylvania V. orchestra in addition to playing in the National High School Orchestra.

And here's another achievement which proves Miss Delcamp's mettle! She's a senior in Henry Clay High School of Lexington and she's only 15 years old.

Fresno Music School

Active in May

FRESNO State College of Fresno, Calif., seems to have one of the most active music schools in the country. It seems that almost every week, the Fresno paper carries a write-up of some musical activity or another at this school, and programs are received at this office frequently. Just now there are two announcements here of May concerts.

The Pianoforte Club of this college gave a concert recently featuring ensemble playing for both four, eight and sixteen hands. Other numbers on the program consisted of solos, and a string ensemble.

An announcement was made at the concert that the first two students to receive their A. B. degrees in piano will be graduated this fall. They are Mrs. Earl Carper and Mabel Frembling. Elizabeth Peterson Carmine is head of the piano department at Fresno and deserves much of the credit for the success of the concert.

The other musical event at Fresno, which was held two days after the Pianoforte Club concert was the first annual cooperative concert of the Dinuba and Fresno State College Symphony Orchestras. This orchestra comprises 70 members. Special

features were vocal solos and a college string ensemble. A large and appreciative audience attended.

‡

Glasgow Gets New Uniforms for Picture

By MRS. K. E. RAPP, Director

THIS is the picture of the Glasgow School Orchestra of Glasgow, Kentucky.

We were organized in 1924 with nine members—this year we have thirty-five with nearly complete instrumentation. During this time we have entered five contests (state) and

one or two who forgot to put theirs on the day the picture was taken) a direct result of this, and next year we hope to have many subscribers among our members.

We gave concerts in three neighboring towns to raise funds for our trip to Lexington to the contest this year.

‡

Here's Somebody's Chance for a Scholarship

SCHOLARSHIPS for the study of musical instruments such as oboe, bassoon, French horn, double bass, etc. will be offered this year for the



Glasgow School Orchestra.

have taken three seconds—and, in 1926, first place in Class B.

This is the greater achievement because we have no music taught in the school, except by private teachers who have studies in the building and who keep the thing going, hoping some day to have a Supervisor employed by the school.

Our orchestra has been inspired greatly by the pictures and articles in your splendid magazine. Note the new uniforms in the picture, (except

first time by Iota Alpha chapter of Nu Phi Epsilon, national honorary musical sorority. Previously these scholarships were given only to students of piano, violin and voice.

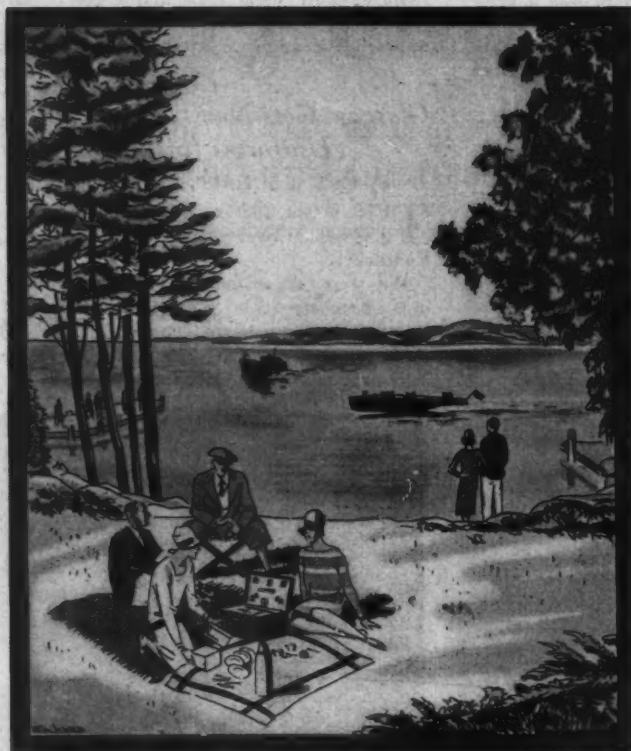
It was decided to give these new scholarships when attention was brought to the fact that the Women's Symphony orchestra of Chicago have such great difficulty in getting musicians who are proficient on the wind instruments, etc.

Students who desire information about this are invited to apply to Miss Ebba Sundstrom, 4921 N. Sawyer St., Chicago, for particulars.



Dinuba and Fresno State College Symphony.

Amy Fay relates in her "Music Study in Germany": "One day, when I was playing, I made too much movement with my hand in a rotary sort of passage where it was difficult to avoid it. 'Keep your hand still, Fraulein,' said Liszt, 'don't make omelette'."



What Are You Doing This Summer?

By Arthur Olaf Andersen

SCHOOL will soon be out and then there will be two nice, warm, cheerful months ahead in which the worries of Latin, French, Algebra, etc., will not weigh so heavily on your shoulders. What are you going to do? Of course, if you have already planned to spend your vacation at a band and orchestra camp, you will not have to bother your brain about what you will do,—but, if you are not fortunate enough to be included in such an enterprise, there are other ways of profiting by your vacation or, at least, not slipping backward in your instrumental work.

We certainly do not want to sermonize, nor do we wish to impose our ideas upon anybody,—but we do feel, and we know that you, too, will see the common sense in the point we are trying to make,—that a whole summer can easily be wasted if there is no systematic order in the regime of at least a few of the waking hours of each day.

We believe thoroughly in all outdoor sports for at least a part of each day. You may be obligated to work during your vacation for the necessary where-with-all to help out in the

home in order that you may go on with your schooling. In such a case, you may get sufficient exercise so that you will not need to seek for more. But if such is not the case, then it would be wise to limber up the old joints with a bit of early morning tennis, or eighteen holes of golf, or a daily dip in the swimming hole—or a jaunt in the woods. And this goes for girls as well as boys.

Do something to help fortify yourself for the coming school year by getting a few thousand cubic feet of fresh air into your lungs each twenty-four hours. Do something to make the blood tingle through the veins and to make the muscles bulge out and assume athletic proportions. You do not have to train like a boxer or a baseball or football player—for that

would be overdoing it and would make you muscle-bound and stiff for any instrumental practice and would do more harm than good in that, if such training is not kept up, then you would slip back beyond the point at which you first started. Too vigorous exercising is as harmful as no exercise at all — so the happy medium should be carefully considered.

If you are a violinist, a cellist, or a pianist—you should beware of exercises that stiffen the hands and fingers—but don't be "oldmaidish" about giving the hands and fingers an opportunity to receive some benefit.

Golfing, tennis, fencing, rowing and canoeing, are all good sports for instrumentalists and, if not carried to extremes, are wonderfully beneficial

(Continued on page 44)



*They're from
Edinburg, Tex.*

57 Red Shirts

and 57 Musicians Make a

Prize Winning Band

HERE they are! The pride of Edinburg, Texas! The Red Shirt Band which has won nineteen honors in two years. The terror of all other Texas bands because they flaunt their red shirts and then smile undaunted when they're charged at.

The band which deserves a great big hand—and gets it!

They've only been organized for three years, but listen to this record, for 1930:

Won first in the county contest.

Ran off with five firsts and three second places in the South Texas Sectional contest.

Came home from the East Texas meet at Port Arthur with a silver loving cup for first in its class, two gold medals for its director, George E. Hurt, a French horn for having the largest membership represented, second place in the grand contest and

the comment from the judge, the director of music at the University of Oklahoma, that it was "the best high school band it has ever been my pleasure to hear."

They lost only to Allen Military Academy of Bryan, Texas, an entrant in the Junior College class, who won by two points because they selected a more difficult piece to play, according to the judge. Twenty-two bands were entered in this contest under the following classes: high school, junior college, first, second, third, fourth year municipal bands. Naturally, the Edinburg aggregation constituted one of the youngest groups there.

Among those defeated by the Red Shirts was the Beaumont high school, state champions of 1929.

The Red Shirts and their director

By Octavius A. Ude

were given a wonderful ovation at the contest and greeted by thunderous applause, even from their competitors when they finished a piece. Mr. Hurt was cheered until he left the theatre, and was congratulated by every director in attendance.

Meantime, in Edinburg, special bulletins were sent out every time results were received, and the fire siren was sounded after hearing that the Red Shirts had won first in their class.

Each time the band returns from a meet, the city celebrates more than does a college town after a homecoming football game. This band is to Edinburg what the Notre Dame team is to South Bend. After the Port Arthur contest the citizens turned out en masse with noise-making equipment

(Continued on page 45)

The Little Music Master's Classroom

See the Questions on Page 3 Before You
Read this Page

TO appreciate opera, or selections from operas, it is invaluable to have some little background about the story around which the opera was built. We are giving brief sketches of several of the principal and most famous ones, about which students of music are most apt to have questions asked, and expect to know something about in order to have a diversified and well-balanced musical education.

Aida. Music by Verdi; words by Locle, translated into Italian by Ghislanzoni; the most popular of Verdi's operas, except possibly "Il Trovatore"; premier Cairo, 1871, New York, 1873; impressive open-air production at the foot of the pyramids in Egypt, 1912.

Aida, daughter of Amonasro, king of Ethiopia, is the prisoner of the Egyptians and has been given as slave to Anneris, the king's daughter. Both love the warrior, Radames, chief of the Egyptian army, but he cares only for Aida. Anneris vows deadly vengeance against the slave.

Radames, having crushed the revolt in Ethiopia, returns in triumph, bringing a horde of prisoners, including Amonasro. The king of Egypt embraces Radames, bids Anneris crown him with a wreath of victory, and promises, as a reward, any boon he may request. Radames asks only that the prisoners be restored to liberty. The king orders that all be released except Amonasro and Aida. He also bestows upon Radames his daughter Anneris in marriage, but Radames assures Aida that he will be true to her.

Amonasro persuades his daughter to save her people by extracting from her lover the plan of the route the Egyptian army will take next day. At a clandestine meeting in the temple of Isis, Aida induces Radames to tell her the secret. Amonasro, hidden behind a pillar, overhears it and escapes, exulting in his knowledge.

Then Anneris, who had entered the temple to ask a blessing upon her coming marriage, appears. Her pleas that Radames foresake Aida being of no avail she denounces him as a traitor. However, she offers him pardon if he foresakes Aida and accepts her love. He refuses and is condemned by a court of priests to be immured in a prison vault beneath the temple.

Is this page one of
the features
you would like to see
continued or
discontinued in the
Fall?

Write and let us
know

There he finds Aida, who has discovered a means of getting in and has made up her mind to die with her lover. With visions of heavenly bliss, of "never fading, endless love" they expire in each other's arms while the solemn chant of the priestesses in the temple above mingles with the sighs of the heartbroken Anneris.

Faust. Music by Gounod; words by Barbier and Curre; the story is based upon Goethe's *Faust*; has been sung more often than any other five operas combined; premiere Paris 1863, New York, 1863.

Faust, an aged scholar, despairing of solving the riddle of life, raises a cup of poison to his lips. He hears the merry song of peasants outside. Cursing the things of earth, he invokes Satan. Instantly Mephistopheles appears. In exchange for his soul, he offers Faust anything he might ask—riches, youth, love. As an indication of what is to come, Mephistophe-

les conjures up the vision of a lovely maiden. Faust signs the contract.

Faust, now young, appears with Mephistopheles at a fair in the market place. There Faust sees Marguerite, a beautiful village girl. He offers to accompany her home. She declines but cannot forget his tender words.

Mephistopheles then brings Faust to the garden of Martha, Marguerite's aunt, with whom she lives. He engages the attention of Martha, that Faust may make love to Marguerite, having previously left a casket of gems for her, which puts out of mind the flowers sent by her lover Siebel. Marguerite yields at last to the passionate words of Faust.

Following one sweet night of love, Marguerite is deserted. Siebel offers to avenge her dishonor, but she defends the faithless Faust. Valentine returns and finds his sister's love affair the scandal of the town. Mephistopheles and Faust appear. The former mocks at Marguerite. Valentine draws his sword to slay his sister's seducer. In the combat, Mephistopheles interposes his sword and Valentine receives a mortal wound. He curses his sister with his dying breath. Marguerite, who has come to the scene, abandoned by everyone but the faithful Siebel, kneels at a small altar outside the church, not daring to enter. Her efforts to pray are mingled with the taunts of Mephistopheles and with strains from the choir within the church.

Marguerite is in prison. In frenzy she has drowned her child. She has been condemned to die at daybreak. Her reason is gone. Mephistopheles and Faust appear in the cell though the gates are locked and barred. Faust in agony declares he loves her, and asks her to flee with him. Although weak and wandering, she refuses, and dies, uttering words of prayer. Angels appear to receive her

(Continued on page 41)

The Boy Musician who Climbed to the Top

A True Story by Clay Smith

A FEW Sundays ago as I listened to the greatest child prodigy of this generation, Ruggiero Ricci, the nine year old violinist from the coast, I was ready to believe in reincarnation. In no other way can such genius be accounted for. No teacher, or flock of teachers, could teach this black-eyed boy to play the violin as he does. His work is simply unexplainable. The Critics are all struck dumb with amazement and flounder helplessly in their search for eulogistic adjectives with which to tell about his marvelous performance. I am sure no one could possibly realize the wonder of this child without having heard him.

On leaving the concert hall, it was interesting to hear the comment and feeble attempts of the crowd to analyze his work. One comment, often heard, was that many times these phenomenal child prodigies fail to progress with their age, and frequently turn out to be only average artists at full maturity. This is true in some cases, but I know of at least one case where the musical progress of the child kept pace with his mental development.

If the reader happens to be a musician, and posted in the band and orchestral world, I would ask him to give three guesses who the greatest living saxophonist is, and the chances are he would name a "boy wonder" who has developed into one of the

greatest soloists on this instrument, extant. I refer to Mr. Richard (Duke) Rehl.

The story of Duke Rehl's life makes inspiring reading for all; especially the struggling beginner. It reads almost like a scenario or one of Horatio Alger's stories. I dragged it out of this retiring individual some time ago, and have been planning on telling it to the public for months.

Starts Early

Duke Rehl was born in Minneapolis, Minnesota, of German American parents. There is just a little Indian blood in him, on his mother's side of the house. There were five boys and five girls in the family, and the whole family was very musical, and very poor. Strange how these two things go hand in hand so often, isn't it? Duke says they each played, or tried to play, two or three instruments, and one of the family house rules was that the first one up from the supper table got his pick of the instruments and the last one had to wash the dishes. Duke's first instrument was a tin fife which he struggled with at the age of six. In a few months he was graduated to a flageolet which was pretentious enough to have just one key. When he was seven, his mother went without

Duke Rehl, the child prodigy, who played with the Minneapolis Symphony at the age of 13.



a winter coat in order to buy Duke a clarinet for a Christmas present. Here is where his first symptoms of genius were manifested. He laid right to that clarinet night and morning—in three days he was doing a creditable job playing the clarinet parts in the family orchestra. It was a yellow clarinet of 13 keys, and while quite crude in every respect it was a musical jewel of the first water to young Rehl. His progress was so fast at the age of 13, he was playing second clarinet in the first and original Minneapolis Symphony Orchestra under Frank Danz who was the first conductor of this now noted organization.

When Duke was 9 years old his brother organized a musical act built around this Duke, the prodigy, and they broke it in at Kohl and Middleton's Dime Museum in Minneapolis where they were featured a whole season. This was before the days of vaudeville as we know it now, and Kohl and Middleton was the leading variety house of that city as well as

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☐ 101—HOW TO TWIRL THE BATON. A highly illustrated treatise presenting the rudiments of spectacular and successful baton twirling. Positions of the body and the grasp on the baton for different "stunts" are very clearly presented with the aid of illustrations and descriptions.

☐ 102—TALKS TO CLARINETISTS AND SAXOPHONISTS. A series of illustrated talks to both clarinetists and saxophonists with hints on playing by masters of both instruments. Methods of fingering the instruments, position of the mouth and lips, breath control and care of the instruments are among the subjects taken up.

☐ 103—THE STORY OF THE FLUTE AND HOW TO PLAY IT. A brief history of the origin of the flute, and a critical description of the instrument, with a view to showing the player how it can best be played, and why certain things should be avoided.

☐ 104—HOW TO ORGANIZE YOUR RHYTHM BAND. This is for the very young children and tells of the organization and success of a number of these "Baby" bands. Shows the pieces of equipment needed for a band of this type, and gives general helpful advice to the organizer.

☐ 105—ORGANIZATION, CONSTITUTION AND BY-LAWS OF BANDS. A small hand-book published for the benefit of newly organized bands and a suggested "Constitution and By-Laws" which are very helpful to student groups.

☐ 106—ROMANTIC WOODWINDS. A series of two books—one on the flute and piccolo and the other on the clarinet. Both of these books give very interesting sketches of interest-

ing incidents in the lives of great men of all ages who had interest or appreciation for the instruments mentioned. (When writing, please mention which of the two you want.)

☐ 107—TRUE TONE MUSICAL JOURNAL. A 22-page magazine devoted to the field of music, and especially to musicians of high school age. Profusely illustrated with interesting news photos.

☐ 108—THE SCHOOL BAND AND ORCHESTRA AND ITS RELATIONSHIP TO THE COMMUNITY. This takes up the value of having band and orchestras so far as results upon the student himself justify them. Cites examples of various entrants in the 1929 National Contests.

☐ 109—AN EASIER WAY TO EARN A COLLEGE EDUCATION. Brief messages from men who have worked their way through college and have now attained eminent positions. Most of these letters give suggestions that would be helpful to anyone contemplating working his way through college.

☐ 110—HOW MUSIC IS MADE. A 56-page book which gives, in a most readable and interesting style an explanation of the laws of sound, as they obtain in band and orchestra instruments. After giving a scientific background to the reader, the book discusses the important and representative instruments of the band and orchestra.

☐ 111—THE BATON. A magazine for school music supervisors. Gives advice on raising funds, methods of teaching, and current problems.

☐ 112—"WHISTLING" BUD ALLEN. A story of a boy scout who was also a wonderful sax player. A short, interesting narrative set in the woods, around a camp fire. Light, enjoyable fiction.

☐ 113—THE FLUTE. This beautifully bound, 32-page illustrated book delves into the mythology and folklore connected with the flute in a highly interesting manner, and then gives descriptions and comparisons of various kinds of flutes and piccolos. A discussion of the relative merits of the open hole flute and the covered key instrument is given.

Book Review

A History of Music

By GRACE GRIDLEY WILM

Published, 1930, by Dodd, Mead & Co., New York.

VALUABLE "background" information for students of music and anyone interested in music, will be acquired from a study of this book.

The author leads the reader in an interesting manner first through various countries in the Middle Centuries and shows him the mediaeval musical instruments, music conditions and influences of the times, and vocal music—usually chanting. This is followed by a description of the beginning of polyphony in the 10th to 17th centuries, and later, the author takes up the 17th century with the start of homophony—melody with harmony.

The next part of the book deals with the Classical Masters of the 18th century. It gives a resume of the history of opera in each of the countries; short, interesting biographies, hitting the high-lights only in the lives of master musicians of the time, such as Bach, Gluck, Mozart, Beethoven, Schumann, Haydn, Chopin, Mendelssohn and Liszt, and their particular contributions to the development of various phases of music; and a continuation of the history of the development and improvement of ancient instruments. There is also a very enlightening chapter on the beginning of the orchestra and pianoforte.

The last part of the book takes up the transition from romanticism to modernism in the 19th century. Biographies of musicians of the century such as Wagner, Verdi, Brahms, Franck, Strauss and other eminent men of each of the countries, including the United States.

The assimilated facts in the book are unified by the author in a very logical way—showing the relation of conditions, habits, war, religion and emergencies of the times as bearing directly upon the music of each of the nations.

Arkansas Gazette: The more advanced plumbers, we understand, are adding theme songs to their bathroom furnishings.

London Humorist: "Television will soon be used in conjunction with the telephone," says an inventor. Then, of course, instead of saying "Wrong number," we shall have to say, "Sorry, wrong face."

Let Your Voice



Ring Out!

Singing in the Head Is Like Walking on the Hands

By Frantz Proschowski

THERE is another term which the singer hears much about, and that is breathing and breath control. Breathing, the first and last function in life, is a most natural process. Let me compare breathing to another natural act of our bodies—that of walking. We know that our legs move from the hips to the toes, but we do not consciously think of these movements. They are automatically controlled through the reflex action of our minds, co-ordinating with the balance of our bodies. If we live and walk on even roads our legs are perhaps less developed than if we live in the mountains and have to climb and carry our bodies under more strenuous conditions. Muscular control develops according to the demands made upon it. Likewise in breathing, muscular control develops with the correct use of the voice. In singing, tone is breath and breath is tone. But as tone is for the sense of hearing, the direct development of the breathing apparatus is a sequel to correct use of the singing voice.

We all know that every time a breath is inhaled the floating ribs, abdomen, and chest expand to make room for the inhaled breath while the diaphragm sings. These muscular movements automatically coordinate with the mind and make demands upon us for breath. These movements will respond most spontaneously if we use

a tone that has resonance, and does not waste breath.

I make this statement because all the breathing exercises or training of mechanical breath control will never suffice for a singer, young or old, whose fundamental is breathing. Breath control can only develop with a tone that does not waste breath, and conversely, a resonant tone develops correct breathing, amply and spontaneously for all demands.

Child-Singing

Young children especially love to hear the sound of their own voices. In the majority of cases the child voice has a decided ring which is the result of natural tone production. But if the teacher in his desire to have the child sing softly permits a soft, breathy tone, which is in reality breath-wasting, no matter how well meant this kind of instruction, it is all wrong. It robs the voice of the ability to sing, and worst of all is laying a wrong foundation in the very grades and ages of the child's life which should be building cornerstones for the future. In many of our schools children are told to sing in the head. This unfortunate suggestion has done a great deal of harm because we do not sing in the head any more than we walk on our hands. The less we tell the children about where to sing, the better and more naturally and

spontaneously they will use God's only musical instrument—the singing voice without fear, or artificiality.

All breathy singing and crooning of unmusical sounds kills the vitality of the voice, makes intonation uncertain, diction indistinct and dynamic climax impossible. Singing is either right or wrong, and as singing is fundamentally for the ear it must be judged through hearing. Perfect singing includes volume without forcing, diction so distinct that the listener may understand without any conscious effort, intonation, spontaneity, expression, varieties in volume without resorting to the two extremes of whispering or yelling. All of these good qualifications are readily found, developed, and preserved if we do not depart from the logical laws of nature. Nature when she invested the normal human being with a voice likewise gave the way to use it. We must preach natural simplicity based upon an understanding of nature's laws, which will preclude man-made fads and artificialities. These rules should never be overlooked. Perfect articulation and diction is a fundamental law of all correct singing, whereas breathing largely develops through correct use of the voice, which again is based upon correct thinking and hearing of the vowel tone. I call it tone-thinking. May I repeat in order

(Continued on page 46)

It Is to Laugh

By the Light of the Moon

Teacher: "When was Rome built?"

Percy: "At night."

Teacher: "Who told you that?"

Percy: "You did. You said Rome wasn't built in a day."

§

Punch the Mailman

Boxing Instructor (after first lesson): "Now, have you any questions to ask?"

Beginner (dazed): "Yes; how much is your correspondence course?"

§

No, Just be Nonchalant

The switchboard operator at the Dental School was irate from answering foolish questions all day long. At the end of the day some woman called up and in a very excited tone said: "I swallowed my false teeth, what shall I do?"

To which the impatient "plug girl" replied, "Aw, call a plumber."

§

Our Builders

Two men were gazing at a new building that was being erected in a country lane.

"What is it to be?" asked one of them.

"Well," said the other, "if I can get a tenant for it it is a bungalow; if I can't it's a barn.—*Children's News-paper.*"

§

New Location

"Ah," said the talkative globe-trotter, "you shall see the sunset in the East?"

"I should like to," replied his friend. "I've never seen it set anywhere but in the west."—*Toledo Post.*

§

"There's a chip off the old block," said the mountaineer as a bullet grazed his head.

§

Then the Storm

Boy: "Dad, the barometer has fallen."

Father: "Very much?"

Boy (with guilty look): "About five feet. It's broken."

§

A Wise Guy

Father: "So you know as much as the teacher, do you? Where did you get that idea?"

Son: "She told me herself. She said she couldn't teach me anything."

The Adjustment

A street car inspector was watching the work of the new conductor. "Here, Foley," he said, "how is this? You have ten passengers, and only nine fares have been rung up."

"Is that so?" asked Foley. Then, turning to his passengers he yelled: "There's wan too many on this car. Git out, one of yez."—*Youth's World.*

§

"What Goes Up"

Mother: "You had better stay in the yard, Willie. The pilots might take you away in their airplanes."

Willie: "Oh, there's no danger, mama, they never get so low down as that."

Not an Endurance Concert

At the recent concert given by the Senn High School of Chicago, at which Sousa directed, one clarinet player leaned over and whispered, "Are we going to play 'The Stars and Stripes Forever?'"

Whereupon the oboe player answered, "No, we quit when he lowers his baton."

The Sham Battle

Captain Smiff: "Sergeant Bjones, don't you know you are exposing yourself to an imaginary enemy over there 300 yards away?"

Sergeant Bjones: "Yes, sir, but I am standing behind an imaginary rock 20 feet high."—*Pathfinder.*

§

Aha!

Johnny: "Daddy, what does 'trans' mean?"

Daddy: "Please don't bother me; I'm reading."

Johnny: "Well, but please tell me what 'transatlantic' means."

Daddy (shortly): "Across the Atlantic."

Johnny: "Well, does 'transparent' mean a cross parent?"

§

OH! Hi, ho!

Teacher: "Who discovered America?"

Pupil: "Ohio."

Teacher: "You're wrong, Columbus discovered it."

Pupil: "Oh! I didn't think his first name was necessary."

And She Was, Too

The girls' baseball instructor was explaining some fine points of the game. "The first girl up to bat should be a sure-hit who can be depended upon to get to first. The second girl is called the 'sacrifice man' and is supposed to give the girl on first a chance to steal second. She may be put out. The third girl up is the 'hook or crook' man who should get at least to first, and the fourth man is 'clean-up man' who brings the other players home."

The practice started and everything went off great, until the third girl came to bat. The instructor called "Now, Anne, do you remember what you are?" To which Anne called back without hesitation, "Sure, I'm 'hit or miss' man."

§

And Can You Blame Her?

"What did you say when you proposed to Muriel?"

"I told her the truth. I said: 'I am nothing, I have nothing, and I can do nothing.'"

"What did she do?"

"She did nothing."

§

Signs of the Times

This sign appeared on a department store's bargain counter:

Black Ladies' Silk Hose
They Won't Last Long

The Cost

The film producer was in a difficulty about the leading man for his new film.

"What about So-and-so?" he asked.

"He's too caustic," said the studio manager.

"Hang the expense!" roared the producer. "Get him!"—*Tit-Bits.*

§

Congestion

"Did you hear about the accident in Scotland?"

"No; what was it?"

"Two taxicabs collided and 18 Scotchmen were hurt."

§

That's Telling 'Em

"Your hair needs cutting badly, sir," said the barber.

"No, it doesn't," retorted the lad, "it needs to be cut nicely. You cut it badly last time."

§

Last Resort

Boarder: "I am easily moved by the sound of music."

Landlady: "Harriett, play the piano."

Hints on How BACH Should Be Played

By Theodora Troendle



Theodora Troendle

THE first twenty-four preludes and fugues (there are forty-eight) are written in the cycle of the keys: the twelve major keys with their relative minors. To play the music of the great John Sebastian one has to consider the stirring times and religious fervor of the German Renaissance. Bach was born about 150 years after the death of Martin Luther and all of Germany was on the crest of a new religious ardor which seems always to go hand in hand with a development and enthusiasm for art. Large and efficient choirs vied with the choirs of neighboring churches. Taste in music improved—and it is no wonder that the genius of both Handel and Bach (both born the same year, 1685) should be stimulated to writing their greatest and most inspired music for the church—and though Bach wrote many fine things for the Clavichord, e. g., the Inventions, suites, partitas, preludes and fugues, there is a grandeur of conception—a dignity—a vocalness, about even these intimate little pieces—that preclude their being played as piano pieces merely.

The Prelude

Let us consider the prelude—the one made more recently famous by Gounod's "Ave Maria" using this prelude as the accompaniment. You will notice that there are three voices—they must remain distinctly separate. The sustained half notes in the bass—the tenor voice coming in a 16th late and the soprano figure very delicate—very clear and even. The entire prelude must be played very legato and sus-

tained and this legato must be obtained through the fingers. The polyphonic character of Bach precludes the use of much pedal—hence the enormous value of playing Bach—well—if from only a technical point of view I would advise practicing the prelude with a very even deep tone so as to gain absolute tonal control, otherwise the delicate inflections will not be at command. The first move-

Let Miss Troendle
Help You
If You Have Difficulty
in Performing a
Certain Piano
Composition

ment of the Beethoven "Moonlight Sonata" presented the same difficulties. The pedal can be used to advantage throughout, the sustained half notes in the bass making the use of the pedal a fairly simple problem.

The Fugue

Now let us consider the fugue. The main theme, which commences with the alto voices and which continues two measures, is the theme which should be brought out as it reoccurs. It is extremely advisable to mark your themes with a pencil after commenc-

ing to study. You will find they frequently overlap. The entrance of the theme—as it reoccurs should sound. No matter how many other voices are moving against it—making the different voices sound clearly and individually is what makes Bach playing so extremely difficult—it is also why it is so very important an item in the education of every musician. The pattern of a Bach fugue is like a beautifully woven Persian carpet. The melodic material is as closely and intricately interwoven and it is only after the most careful study that its real beauties are perceived and appreciated. In musical color it must have the ebb and flow also the nuance and inflection of beautifully smooth and velvety smooth legato with the fingers without aid from the pedal is of utmost importance for those who aspire to play the piano with real depth and beauty of perception.

London Answers: There may be splinters in the ladder of success, but you don't notice them unless you are sliding down.

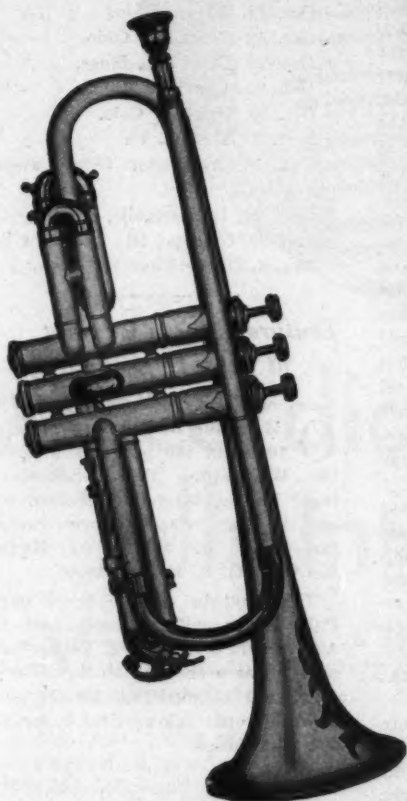
Financial Wizard

Gentleman: "What would you do with a nickel if I gave you one?"

Hobo (sarcastically): "Get a new suit, mister, an' some supper, an' a night's lodging, an' some breakfast an' dinner tomorrow."

Gentleman: "My good fellow, here's a quarter. Go and support yourself for the rest of your life."—*American Mutual Magazine.*

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Oh! I Love the Life o' the Major

(Continued from page 21)

35 other bands, we have always received prominent newspaper mention which is quite a distinction in a parade in which no prizes are given to bands.

In parades we make serpentine and other formations, but at the football games is where we put on a big show. It is the college bands that usually put on a lavish display at football games, but we are keeping right up with them. We do many kinds of drills, forming letters, circles, counter marching, and many other maneuvers. At one game between the halves, our Band spelled out the complete name of the opposing team, seven letters. At one end of the field we started the name and spelled it right down the middle of the field using the complete Band for each letter and at the same time playing a peppy Sousa March. When we finished at the other end we counter marched back down to the center of the field and made a column left and faced the bleachers of the visiting team. We then played the opponent's school song, followed by our own school song, then marched off the field.

In such drills, the Drum Major has a very important part in giving the "cues" and here a whistle in connection with the baton is excellent for the signals. There should not be too many signals to complicate the drill, because the band might become confused—then the fun would begin. The Drum Major should have set signals with the baton accompanied by a whistle and these must be taught and thoroughly understood by the band. Then when on parade the band can be given signals to start and cease playing music, start and halt marching, mark time, column left and right and signals for special drills, etc.

It is very important that the band should be able to put into execution the signals at the proper time. For one of our football games, the boys had only one school period (40 min.) to practice for a drill for that afternoon. Due to the fact that a certain number of the boys were needed for the fancy drill and they were unable to all be present, the drill time was practically wasted. When the game started that afternoon we were still all at sea as to what we would do during the half. However, during the

second quarter Professor Hawkins and I decided on a very simple drill. When the gun was shot signifying the end of the first half of the game, we were down the field in formation ready to start, and many more than half the band had not been informed what the drill was to be even then. Nevertheless, the signal was given and the Band marched out playing a snappy march. We paraded down to the other end of the field, took a counter march back to the center of the field. Then with a column left we faced the bleachers. The music was stopped at the end of the next strain and the Drum Major saluted the audience, then lead the band in the school song. With another good lively march we serpentine off the field. The Band was well received, and who knew that half the Band did not know what they were going to do when they started? The band deserved lots of credit that day. If they had not followed the set signals, of music play, forward march, counter march, column left, band halt, music cease, serpentine, etc., the day would have ended disastrously.

The Band is so well thought of that it is even sent with the football team to out-of-town games to put on exhibitions. Our Band is also prominent for its concert work and has put on many special programs at school. During these concerts I put on exhibitions of twirling the baton on the stage.

Mr. Stockton, the Principal of our school, gets many requests for our Band to participate in parades and concert work, all of which of course he cannot grant, for if he did the Band would have little time for studying other subjects.

I have certainly enjoyed being Drum Major, and twirling the baton; it keeps me interested in my school work and is very good exercise. I think everyone, especially students in school, should have an interest in music in some line or other. Incidentally, I might mention that I have received extensive publicity from my band work. My pictures have been printed in over one hundred leading newspapers and many magazines in the United States and even in Foreign countries as well as having been in news reels. This of course all helps to keep one interested in his school work.

Can You Identify These Envelopes?

During the past year, we have received at this office coin cards with money enclosed for a year's subscription to THE SCHOOL MUSICIAN, but no names on the cards. We are giving below a list of the post marks and the dates the cards were mailed. If the persons who sent these will give us their names and addresses we will be glad to see that they receive the magazine for one year, starting with the next issue—September.

Nov. 13, Rock Hill, S. C.
Nov. 6, Wahpeton, N. Dak.
Oct. 21, Akron, Ohio.
Oct. 12, Massillon, Ohio.
Oct. 23, Brookline, Mass.
Oct. 30, Lansing, Mich.
Oct. 29, Ordway, Colo.
Nov. 3, Altoona, Pa.
Dec. 16, Alexander (State undecipherable).
Dec. 20, Indianapolis, Ind.
Jan. 29, Chicago, Ill., Lakeview Sta.
Jan. 6, Dover Foxcroft, Maine.

Feature Chorus Cantata at Inter-High School Concert at Washington

ONE of the most interesting features on the program given by the Washington Public Schools in their annual Inter-High School concert in May, was a chorus cantata "In Praise of Music" by Hadley, words by G. R. F. Anderson.

This cantata was in three parts. Part 1 was called "Music and the Arts"; part 2, "Music of Nature" and part 3 was a chorus "Music's Glory," which was so good that we are quoting the words below. Clip it out for your scrapbook.

All hail to Music! Greet the Queen
whose art,
Inspires the soul or stirs the heart.
She pours throughout the world the
glory
And wonder of her ancient story
In sounds that trembling start.
In sounds that rise and grandly soar
Immortal strains remembered evermore.

Participants in the program were the Inter-High School Festival Orchestra, the Inter-High School Festival Band, and the Inter-High School Festival Chorus.

Brahms is reputed to have been able to tell, sight unseen, whether or not it was a man or woman playing the piano. Incidentally, Brahms was prejudiced against women pianists. Teresa Carreno was one exception and he told her on one occasion that he always regarded her as a man pianist.



H. A. KOEHLINGER,
Director of South Bend
Soprani Accordion Club
and popular radio soloist.

Accordion Club Director Tells Interesting Story

MR. KOEHLINGER of South Bend, Ind., tells an interesting story of the growing popularity of Piano Accordions.

He says: "We organized the South Bend Soprani Accordion Club in February with seventeen members. In less than three months our membership had grown to twenty-six. The popularity of the instrument is amazing. Accordionists are in great demand in orchestras and for radio work. One of my boys who has had but seven months' instruction is already playing radio engagements. There is also an insistent demand for teachers. There is no question about the superiority of the

Soprani. Besides its rich, mellow tone, it is the lightest piano accordion I know of and very easy to handle. Fits snugly; doesn't rock. And the slant of its keyboard makes it more convenient and easier to play."

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SOPRANI
-INC-
OF NORTH AMERICA

America's Best School Musicians Tune Up

(Continued from page 19)

uled to appear in the contests could not raise the funds to make the trip. They were Roosevelt High School, East Chicago, Indiana; Mt. Clemens High School, Mt. Clemens, Mich.; Ida M. Fisher High School, Miami Beach, Florida, in Class B, and the following Class A orchestras: Emerson High School, Gary, Indiana; East High School, Waterloo, Iowa, and East Orange, New Jersey.

In connection with the contest, which were only the second national orchestra contests ever held, there was a meeting of the organization and election of officers. Charles B. Righter, Jr., of Lincoln, was elected head of the orchestra division for the coming year, and Adam P. Lesinsky, of Hammond, was elected vice-president. It was decided to have solo and small ensemble contests in 1931 for string instruments. Wind and percussion solos are held in connection with the Band contests.

Because of the excellent quality of the music in the Class A contests, Joseph Maddy, director of the National School Band and Orchestra Camp at Interlochen, Mich., offered scholarships awarded by the Juillard Foundation of New York to two bass and viola players in each of the six competing orchestras. If present plans materialize, an orchestra drawn from Interlochen musicians will be sent to Europe for a concert tour in 1931.

The National Contest will go on, and get bigger and better each year—it's inevitable. Mr. Dasch remarked that the interest in the orchestra contest was the "most hopeful sign of the future of real music in our country" he ever witnessed.

Congratulations are in order for all of the musicians and everyone who had a hand in making the National contests possible. Contestants had to be good or they wouldn't have been there. There were no "also-rans." Everybody was a winner in one respect or another, and the only place where sympathy is needed is to those who have played their last high school concert—the graduates of 1930. Here's to them—they'll always have a warm place in their hearts for the people they've come in contact with, through music, and their continued interest is bound to be an important factor in "making America musical."

TO LINCOLN WITH HAMMOND

THE Hammond crowd went to Lincoln on a special train and probably had the most representative experiences of what's apt to happen when a group of "live-wires" get together.

At the start, Izzy Newman, one of the ring-leaders of the orchestra, was placed in charge of the baggage, which he carefully piled on the platform at the Hammond station and then assumed the task of storing it in the baggage car. As the special train bearing the orchestra pulled out, a figure was seen running down the track in pursuit of the train, holding aloft a piece of baggage. Someone, destined possibly to be a conductor, pulled the emergency cord, stopping the train. When the man caught up, he turned out to be Izzy's father, bearing Izzy's grip.

Better Late Than Never

A slow watch failed to keep John Slater from coming to Lincoln, although it did cause him to miss his train. John's home is just across the street from the Hammond station. Advised by his watch that he had just a few minutes to spare, John tarried a while making a last minute dash for the train, only to see it disappearing in the distance. John "grabbed" a flivver, drove to the Illinois Central station in Chicago and caught the special there by jumping on the observation platform.

How're Finals?

Enroute to Lincoln, there was a continuous pep meeting broken only by meal times. A song fest, cheers, banjo music and bridge games kept the insides of school books from being very badly thumb-marked, although the covers were much in evidence (up in the baggage racks). "Hawkshire" Long, the very busy business manager of the group was in a perpetual quandary trying to answer six questions at once, at the same time seeing that only the proper "shifts" were in the observation car and that nobody had fallen overboard.

Slept on the Cello

The first night in Lincoln, Marjorie Due, cellist, stored her prized instrument under her hotel bed for safe-

keeping. When she retrieved the cello next morning, she discovered that the finger board was crushed. The bed, unable to sustain the excess weight of several girls had sagged against the instrument.

Even, Now, Doc

In another room, the same night, the boys engaged in a pillow fight with such vigor that Dr. Shanklin, a member of the party said he had more practice than he has had in a year in Hammond. (Not practice throwing pillows, either.)

"Sleepy Sylvester's" Good 'Enuf

On the day of departure from Hammond, one of the "bigger" boys (that's why we don't give his name—afraid he'll clean up on this scribe) slept so hard that the 5:30 A. M. phone call failed to disturb him even though it woke everyone else on the floor. Finally the house man had to remove the door ventilator to get him up to catch the train.

Why Bring That Up?

On the way home, a "pick-up" gang got hold of a stretcher from the baggage car and gave rides through the train to almost everyone who didn't join their rampage. Then a band was organized on the observation platform and Iowa and Illinois towns were serenaded at every station. At Galesburg, Illinois, the train was stopped long enough to allow the pictures of the soloists and women symphony players to be taken. At each stop throughout the trip, snapshots were taken by members who had their cameras with them.

If Not, Why Not?

A great ovation was given these musicians when they pulled into Hammond and most of the town showed up to greet and congratulate them on retaining second place in the National Orchestra contest.

The Last Straw

Siki—"I have no more faith in women."

Soko—"Why not?"

Siki—"I put a matrimonial advertisement in the paper and one of the replies was from my fiancée."

The Little Music Master's Class Room

(Continued from page 30)

soul. Mephistopheles drags Faust away.

Madame Butterfly. Music by Puccini; words by Illici and Giacoso; plot from the story of the same by John Luther Long; premier Milan 1904; Washington, 1906.

Madame Butterfly is a Japanese maiden, Cho-Cho-San of Nagasaki, who becomes the wife of an American naval lieutenant, Pinkerton, through the aid of a marriage broker, Goro. The wedding is attended by the American consul, Sharpless, and the relatives and friends of the bride. Her uncle, a native priest, having heard that Cho-Cho-San had adopted the religion of her husband, rushes in to denounce her as an outcast. Pinkerton drives away the Japanese guests and assures his wife of his devotion to her. A few weeks after the wedding, however, Pinkerton returns to America.

Three years elapse. Butterfly waits patiently. Her husband has promised he will return when the robins nest again. Sharpless, commissioned by Pinkerton, calls to tell Butterfly that Pinkerton will soon arrive with his American wife. He advises her to marry the rich Yamadori who is suing for her hand. Butterfly scorns the advice and brings in her golden-haired boy as proof of her husband's love.

A salute of guns is heard from the harbor. Butterfly rushes to the window. It is the American warship *Abraham Lincoln*. She decorates the little house with cherry blossoms and watches throughout the night. In the morning Pinkerton, his wife Kate, and Sharpless appear. Pinkerton, realizing his baseness, turns back. Butterfly meets Kate in the garden and understands instantly. Kate, in pity, asks if she may have the boy. Butterfly says she may have him in half an hour, takes him in her arms, and enters the house. She places the boy upon a cushion, blindfolds him, and puts an American flag in his hands. With her father's dagger bearing the inscription, "To die with honor when one can no longer live with honor," she stabs herself. She falls at the feet of her boy and stretches her arms toward him. Pinkerton enters to ask forgiveness. Finding Butterfly dying, he is overcome with remorse and folds her tenderly in his arms.



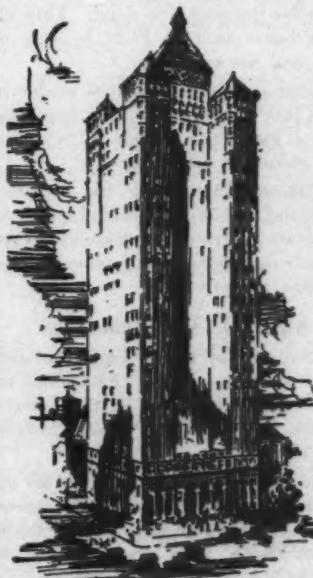
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(Continued from page 11)

The Lansing Vocational school is an 84 piece band, and this is the second consecutive year they have won first place in the marching event.

Belvidere is a 77 piece band.

First National Experience

Waupun, Wisc., which took fourth place in the Class B contest, had its first experience this year in a National Contest. They had only 56 pieces, and 16 girls in the band. The mothers of the girls were responsible for the natty costumes, and to a great extent for raising the money to send the band to Flint.

The band which represented in itself almost every State in the Union, came in fifth in Class B. This was the Mooseheart aggregation from Mooseheart, Ill. They are well-known because of their frequent broadcast programs from Station WJJD.

Nicolet High school of West DePere, Wisc., which won first place in Class C, have held first State honors in their class for the past five years. This 46-piece band went to Flint by way of boat and special train.

Algoma, Wisc., which took second in the Class C event, has fifty members, and a girl drum major. They also took second in marching.

With only 38 members, the St. Elmo, Ill., band, which took second place in the State contests this year, upset the "dope" by taking third place in the National Class C.

Bands Have Many Distinctions

Every one of the 44 bands entered in this contest, had some distinction or other, such as honors in their State contest, number in the band, distance they came, etc.

The Portland, Oregon, band, led by a talented student director, Eugene Linden, spent four days on the train to get there. They were obliged to raise \$4,500 of the \$8,000 necessary to cover expenses to Flint between Saturday and Sunday and they did it.

Another school which deserves a great deal of credit for its appearance at the National Contest is that of the Bates Township band. They hail from a little township of 700 population. There are only 50 to 60 members in the high school and 32 of them are band members. Band rehearsal is at

8 a. m. and during the winter the children often appear for rehearsal on mornings when the mercury reads 40 degrees below zero. In spite of all these handicaps, the Bates Township band was only two points below the winner of the sixth place in Class C and were given honorable mention by the judges. Their director also conducts the Iron River, Mich., band in Class B.

Babe Ruth Wired Regards

One afternoon of the contest the St. Mary's Boys' Band of Baltimore, Md., was the envy of the entire group when they received a wire from Babe Ruth, who attended their school at one time, wishing them luck. This Catholic school has a record of 46 years of musical prowess. They took third place in the National Solo contest for B flat clarinets.

Quincy, Illinois, is probably the pioneer in the public school music field, having been organized for 10 years. They received three places in the solo contests.

Ormsby Village of Anchorage, Kentucky was the baby band of the contest, with only 27 members with an average age of 14. They were champions in Class C in Kentucky State contests.

Another contender for the title of "Baby" band in the contest might be Kent, Ohio, whose musicians averaged the youthful years of 13.

Hornell, N. Y., also deserves a world of commendation for securing the state championship of New York in Class A, even though they come from a small New England town of only 16,000 population, and have only 39 members in their band.

The Mason City, Iowa, Class A band was among the largest, with 108 members. They have won the state championship in their class for two years, and took a first, a fourth, a fifth and a sixth in the solo events in the National.

The Roosevelt Band of Gary, Indiana, was comprised of 52 colored boys—the only colored band in the contest. The director of the band is the only white member of the faculty of their school at Gary. They won many plaudits in the parade for their lively music and marching.

The Eustis, Florida, outfit had the honor of playing on the East Wing of the White House at Washington, D. C., on their way to the contest.

Chicago Austin of Chicago, which came in for first place, a third and a sixth is an R. O. T. C. unit.

Filling the need of a municipal music group, giving weekly concerts and filling county fair engagements is the honor the Andover, Ohio, band has in their home setting. They came in fourth in the National Class C.

Lanark, Ill., which came in fifth in Class C has for its director the superintendent of schools and principal of the school from which the band came. The 48 members have acquired the State First place in class C, in addition to the national honor.

From a little town of 1,276 people, came the 53 members of the Hartley, Iowa, band which won 6th in Class C and 6th in the Cornet, Trombone solo contests. There are 14 girls in the band.

Judging by the number of honors which musicians in each state took, Illinois must be the most musical State in the Union.

Here's how the states whose musicians won honors line up:

| | Honors |
|---------------------------------|--------|
| Illinois (excluding Chicago)... | 31 |
| Indiana | 17 |
| Chicago, Ill. | 17 |
| Michigan | 14 |
| Ohio | 14 |
| Iowa | 6 |
| Wisconsin | 5 |
| Kansas | 1 |
| S. Dakota | 1 |
| N. Carolina | 1 |
| Nebraska | 1 |
| Florida | 1 |
| Maryland | 1 |

Hundreds of teachers, parents and friends of contestants accompanied the bands to Flint. There were also a great number of prominent men in the musical field in attendance. Among them were, the judges of course, John Phillip Sousa, Capt. Taylor Bransen, Capt. Charles O'Neill, Edwin Franko Goldman, Harold Bachman, A. Austin Harding, Victor J. Gabel and Jay W. Fay.

Other celebrities who attended were Clay Smith, the noted composer, of Chicago, who was a judge of the trombone contest; Tom Brown, the famous director of The Six Brown Brothers, saxophone sextet, who was one of the judges in the saxophone solo contest; George Galt, noted cornetist; Al Miller, a famous cornet player; and Russell Morgan, supervisor of musical education in Cleveland public schools.

Norton Tells How Flint Played Host to Contest Bands

AS General Chairman of the Executive Committee of the Flint Community Music Association, William W. Norton deserves a "lion's share" of the credit for the unexcelled way in which everything was taken care of at the National High School Band Contest in Flint, Mich.

Three thousand nine hundred band members, chaperons, and leaders were entertained in private homes for lodging and breakfasts, and fed in five schools for cafeterias and evening meals in four shifts of fifteen minutes each. The groups were transported to eating places, homes and contest halls by means of free busses, free street cars, and free individual autos. Busses were preceded by motor police to insure prompt delivery and no delay in feeding service. Every service it was possible to anticipate was accorded by Mr. Norton and his committees. All trains were met by busses and trucks, transported to headquarters, registered and the people delivered to homes in autos. Large instruments were delivered to individual band headquarters which were used for rehearsals, and taken to and from trains.

At one time, five bands arrived and nearly swamped transportation facilities, but an S. O. S. call was made at once to broadcasting station WFDF to announce that 200 autos were needed at once at the I. M. A. auditorium to deliver band boys to homes. Within fifteen minutes, the traffic cops had difficulty in handling the cars volunteered.

Each band had two local sponsors, one of whom was always with the band for service.

Free street car rides, free admission to theatres, trips about the city and through the industries were among the entertainment features.

The housing committee consisted of over 1,000 people divided into 28 districts who "hand-picked" the 1,800 houses for guests.

Boy Scouts were employed to keep order among the crowds and act as traffic cops, information headquarters, baggage men or wherever their services were needed.

The total expense to Flint, Michigan, for sponsoring this contest was about \$15,000, covered by exhibitors, advertisers, gate receipts, etc.

Mr. Norton is the executive organ-

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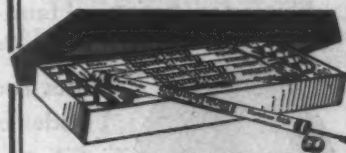
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izer for the Flint Community Music Association, an association sponsoring or promoting all the musical activities of the city as a citizenship medium, such as symphony orchestras, choral union bands, choirs, glee clubs, training schools, festivals, and national music week, involving industries, mercantile establishments, churches, lodges, schools and homes.

Misinformed

Johnny, returning from school, bolted through the house and vanished. After some time his father came home, and Johnny's mother, somewhat worried, asked him to go see what Johnny was doing, since he was acting so peculiarly. When Johnny's father reached the woodshed he heard Johnny say "What's 5x5?" to a rabbit he was holding between his knees. The rabbit making no reply, Johnny cuffed its ears and demanded, "What's 2x2?" Still no answer, and becoming angry Johnny cried "What's 2 plus 2?" with no better results.

Just then Johnny's father said, "What in the world are you doing?" Johnny replied: "Today at school teacher told us that rabbits multiplied very fast, but this crazy old rabbit can't even add!"

What Are You Doing This Summer?

(Continued from page 28)

in that they are gripping exercises and not alone do the hands and fingers a lot of good—but reflect upon the arm and shoulder muscles—and thus bring into action those portions of the anatomy which should be strengthened for your work. Baseball, volleyball and football are liable to be extremely harmful, as broken or sprained fingers so frequently result from such sports—and so should be avoided.

But whatever is the form of exercise in which one indulges, he should not fail to practice upon his stringed instrument or piano shortly after each

session of exercising. This should be done in order to keep the muscles of the hands and arms from losing too much of their reflex delicacy of action in instrumental performance.

So much for physical exercise. Now for keeping musically in trim. We may be a little fatigued after a whole school year of band or orchestra rehearsals and concerts—and, again, we may not be. But in either case, it is always a good plan not to allow a day to slip by without at least fifteen or twenty minutes of concentrated, careful practice. This instrumental exercising should consist of a "daily dozen" of the most troublesome bits from

your repertoire—bits that you know need constant consideration. Do not waste your time going over the easy parts of your pieces and "just playing"—but pick out the technical spots that require your closest attention and dig into them. You'll be surprised at the result of your short daily routine, if you remain steadfast in purpose.

If you have been playing in a band or an orchestra, you should find some way to keep up a bit of ensemble work. There must be a number of girls and fellows who were members of your group during the school year and who have not gone away for the summer. Look them up and see if you cannot arrange to spend an hour or two together once a week—perhaps of an evening. What matters it if you cannot get a full quota together for a complete band or orchestra. You'll be sure to get at least three or four—or even more kindred spirits "het up" over the opportunity to practice and play a bit. Don't try to do heavy stuff. Pick out some things that are light, airy, tuneful and grateful—that are easy to read and not hard to listen to—and have some fun out of it.

There are lots of combination ensembles that go mighty well together—such as violin, trumpet and piano; flute, sax and piano; two or three woodwinds with piano; two or three brasses and piano; various trios, quartets and quintets for strings alone or for strings and piano; strings, clarinet and piano. Then, too, there are substitutions that often may be made, as for instance, flute for violin—or violin for oboe or cello for bassoon—or trombone—so that any ensemble group can help itself if it is willing to try a few experiments. Compositions in original arrangements may not be always procurable for odd combinations—but if there is a piano part available in an orchestration, then, with a little bit of ingenuity and patience—a surprisingly effective combination may be created which would make for many a pleasant evening—with the added profit of keeping up your ensemble practice.

Don't let the whole summer slide lazily by, even though you are obliged to work, for the extra effort that you put into things of the sort we have been discussing will pay handsomely not alone in the fun you will get out of it—but in the satisfaction of knowing that you have not slipped backwards during the grand old summer time.

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The Red Shirt Band

(Continued from page 29)

of all kinds—automobile horns, pans, whistles, shouts—even the fire siren sounded half an hour before the train pulled in in order to allow the people to get to the train in time to meet the boys and girls. Schools were dismissed for the time. When the train pulled in the director was presented with a bouquet and was carried on the shoulders of several of the citizens the entire length of the station platform.

Everyone in Edinburg seems to be agreed that this director, Mr. Hurt, is 75% of the band.

The father of one of the boys has the following to say about him:

"It is a fact that 'Our Director' better known at the post office as George E. Hurt, and whom we all know as 'Doc' is just 75% of the band, and the other 25% is made up of the membership. Every member of the band and orchestra loves him, for everything he does is for the benefit of his dear students."

He lives, sleeps, eats and loves in terms of music, and his popularity is forever "Crescendo." The entire townfolks are "Fortissimo" in their praises of him and he is just as "Forte" with his band as good generalship will permit. You see him drive away in his car at an "Andante" speed, then in a few minutes you see him traveling "Moderato" then "Presto" when all of a sudden "A-Flat" reduces his "Tempo Di Marcia" to "Adagio" which causes him to "Fermato" and getting out of his car "Grandioso" he discovers his "Coda." Getting out his tire irons he proceeds "Maestoso" and "Allegretto" to repair the "Pianissimo" tire and in about ten minutes "Tempo" is again driving "Allegro." And everything he eats must "B-Sharp."

Members of the band are: Clarinets: Jack Closner, Herbert Hooks, Steve Heacock, Dever Wilson, Scott Gardner, Frank Monto, Margaret McKinnon, Gladys Broadus, Ernestine Brumley, Margaret Anne Bryan, Ross Rutledge.

Cornets: Eugene Bonner, Robert de la Vine, Billy Smith, Roy Closner, Jack Ribbs, Chester Lewis, Melvin Kay, Jordan Davis, George Ude, Gordon Bryan, Arnold Guerra, Fred Gar-



GEORGE E. HURT
*Genial Red Shirt Band Director,
lives a musical life.*

cia, James Borroum, Phil D. Bonner.

E♭ Alto: Jimmy Holt, Edward Bean, Rex Crisp, D. C. Evans.

Soprano Saxophone: Earl West, Jewell Morse, Eleanor Armstrong.

C Melody Saxophone: Roland West, Rudolph Vernon.

Alto Saxophone: Mary Costa, Bill Edwards, Jerry Basket, Bob Bradford.

Trombone: Robert Closner, Catherine Montgomery, Mattie Bell Ross, R. D. Beaner, Drexel Carr, Roy Hendrix.

Baritone: Henry Darby.

Baritone Saxophone: Edward Brown.

B♭ Tenor Saxophone: Evelyn Gillespie, Bob Wills, Frank Slaughter.

Basses: Glenn Johnson, Brooks Holt, H. C. Galloway.

Drums: Douglas Stakes, Nicholas Monto.

Piccolo: Elizabeth Frazier.

Cymbals: Gladys Erwin.

Rubinstein always kept his eye on the keyboard when playing at a concert because at one time in his career, he had lifted his eyes to the audience just in time to see a face so contorted in an unhidden yawn that he could scarcely go on with his concert. Which reminds us of the crashy, loud dissonant chord in the Surprise Symphony which was intended to wake up the audience. Some people should never be allowed to attend excellent concerts—except via radio—until they have been educated to appreciate good music.

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Let Your Voice Ring Out

(Continued from page 34)

that it be not forgotten, that pure vowels cannot be produced with wrongly adjusted vocal organs. The teacher of voice must, therefore, train himself to hear and to sing pure vowels. Singing vowels are equal to spoken vowels, without further compromise, provided that the speech is correct. The vowels we sing must be understood independently of spelling. We must sing as we speak, not as we spell. The adjustment of the singing voice is identical with that of the speaking voice. This is perhaps the most tangible point we can give the teachers, especially those who teach young children.

Ruin Vitality

Many an error is unintentionally committed through inexcusable ignorance by well meaning teachers in the lower grades; and the child's voice suffers from this almost criminal procedure through life. The teachers, also, who purposely soften their voices towards a whisper in order to save themselves, only ruin the vitality of their voices. There is no detriment to vocal vitality greater than a voice produced minus natural resonance. Without this resonance there is no brilliancy or volume. Brilliancy and resonance invigorate our voices, make them healthy and strong, whereas breathy, weak voice production not only lacks the power of conviction and significance, but it gives impression of fear and timidity. We have often, even from those who claim proficiency, heard exhibitions of singing displaying sad lack of climax, diction and intonation.

Explanation of "Register"

There is still another term which I consider is misused, and that is the term "register." I believe in the one-register scale. Different registers are the result of wrong distribution of voice texture, as for example, a too thick adjustment in the lower voice. Correct use of the lower middle voice is fundamental in the practical one-register scale, which presents the voice in its entirety. This in no way means the sacrifice of volume in the low voice. On the contrary, it means additional brilliancy and carrying power. May I demonstrate practically one of my previous statements, the relationship between the spoken voice adjustment and the singing adjustment and the relationship between spoken vowels and vowels which are sung?


Music an International Language

May I take it upon my shoulders to remind us all of the great privilege of being connected with the educational activities in our country? It is needless for me to state that I am an European and an American by adoption. The entire future welfare of our country and the whole world is dependent upon the education of the child; the influence of our schools, both public and private cannot be overestimated. Let us respect this responsibility and never shrink from our duty in presenting to children of all ages the subject matter in its most perfect, beautiful, and refined form. We must let our language and our speaking voice be presented in a way that gives our little ones an example of what culture from within does for the language, which is a means of expressing the intellect. Only through education can we help the world's greatest problem of today, a universal thorough understanding of our problems both imminent and remote. The study of the human voice can do this because it is a universal appeal. What people do not express themselves through song? Music is an international language, and can serve to link us all together in mutual understanding.

Let us constantly bear in mind that it is our voice that expresses our mind and personality in speech, as well as in singing. In tone-thinking we should endeavor to have the mental picture as clear as possible, so that the result may be perfect and beautiful vocally. This noble work is bound to bring ever greater results because it is based upon the fundamentals of truth.

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The Boy Musician Who Climbed to the Top

(Continued from page 32)

Paderewski, or Casals are on theirs. I often wonder why the wind instruments have so long been discriminated against in musical circles. I read an article on this subject by the well-known bandmaster, Victor Grabel, in the July Etude which brings out some very subtle points on this controversy, and should be read by every musician. Let me quote a paragraph:

"While concert bands have made a practice of featuring wind instrument soloists, players of these instruments have been almost totally ignored as soloists by the symphony orchestras."

"At the symphony concerts one hears a succession of piano, violin, 'cello and vocal soloists. Why do the symphony conductors persistently ignore the artists who play the wind instruments in their organizations? Do they all assume the attitude recently expressed by a string player who remarked, with reference to the premier oboe of one of our leading symphonic orchestras, "Yes, he is a most remarkable musician—for a wind instrument player."

"Recently Mr. F. Mueller, a member of the Chicago Symphony Orchestra, played his own concerto for oboe and orchestra with that organization at one of its 'popular' concerts. A very elaborate composition in three movements, this was so well liked by the large audience that the composer-soloist was recalled about a dozen times. Mr. Mueller displayed a high degree of artistry in his performance and proved himself worthy of an appearance on a regular symphony program.

"Quite recently was given at Steinway Hall, New York, by Mr. Angelo Del Busto, a bassoon recital which was mentioned in the musical press as being 'one of the most interesting and unique events of the fast waning musical season.' The comment further states 'The unusual concert attracted a large audience which quite evidently found the widely varied program of intense interest.'

"What a treat it would have been to have heard that inimitable master, Joseph Schreurs, play a clarinet solo with the Chicago Symphony Orchestra! To many of us this would have afforded greater pleasure than hearing a violin virtuoso. Certainly as

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much virtuosity and artistry were displayed by him in the performance of a cadenza in a Liszt rhapsody as is ordinarily exhibited by any of the soloists usually heard in the general repertoire of violin concertos. He was the outstanding clarinetist of the country, yet he seemingly was never afforded the opportunity of appearance as a soloist with the orchestra. One can not but suspect that during his time many lesser musicians did appear as soloists with the organization."

I should like to witness the effect a great wind instrument player like Mr. Rehl would have on a Symphony concert audience. The possibilities of these instruments are there and artists like Rehl can and do bring them out.

Rehl Instructs Professionals

Beside Mr. Rehl's concert engagements, he has his studio at 4644 North Rockwell Street, in Chicago, where he has to turn away almost as many pupils as he can teach because there are not enough working hours in the day. His pupils are largely advanced professionals who come from all over the United States. Recently in one day he had one man from Detroit, one from Pocatella, Idaho, another from Houston, Texas, and one from Jackson, Mississippi.

Yes, he has a hobby! What red blooded man doesn't? Elbert Hubbard said: "Every man should have a hobby and ride it—see that it doesn't ride him." Well, Duke's hobby is to organize a reed ensemble band along some original lines, and I'll bet a bevo that when he does, it will prove a musical sensation.

So, this then, is the life story of a boy wonder who did not grow it, but grew in ability as he grew physically, and today he stands a musical giant on his chosen instrument. Duke, we salute you—Shelah! Whatever that means.

After collecting statistics of 4,113 musicians Herr Challier of Giossen, Germany, found that the average life of a musician is 61 years.

Freelan Oscar Stanley, scientist of note, is now occupying his time making violins. Although he has become famous for his work on the steam automobile, photographic dry plates and X-ray research, he has decided to spend the rest of his time on his avocation—violin making, a hobby which he started at the age of ten, when he carved his instrument with a jack-knife.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of the School Musician, published monthly, except July and August, at Chicago, Ill., for June 1, 1930.

State of Illinois
County of Cook
m.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the School Musician and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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